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Quellen zu Händel's Werken.

4.

Fünf italienische Duette

von

Giovanni Carlo Maria Clari.

Für die deutsche Händelgesellschaft

herausgegeben

von

Friedrich Chrysander.

Leipzig,

Stich und Druck der Gesellschaft.

1892.

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W.

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Inhalt.

Duetto I.

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Beide Sätze sind von Händel benutzt in dem Oratorium „Theodora" zu dem Chor „Come, mighty Father — Komm, gnäd'ger Vater"; der zweite Satz ist für den ganzen Chor, der erste nur für die zweite Hälfte desselben zur Verwendung gekommen. S. Werke, Band 8, S. 61—64.

Poi disse in brevi accenti 15

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Vorwort.

Giovanni Carlo Maria Clari (geb. 1669 — gest. um 1740) war Händel's älterer Zeitgenosse und der letzte große Madrigalen- und Duetten-Komponist der alten Schule. Seine Werke wurden selbst von den größten Meistern jener Zeit mit Theilnahme und Bewunderung betrachtet. Man findet in ihnen eine Fülle origineller und fremdartiger Gedanken, die kontrapunktisch wie modulatorisch reich gestaltet sind. Heute wird sich die Bewunderung Derer, welche den Sachverhalt kennen, allerdings hauptsächlich auf das beziehen, was Händel aus Clari's Kompositionen gemacht hat. Diese Duette lieferten ihm von fremden Tonstücken die Hauptquelle für sein Oratorium „Theodora".

Von den um 1720 entstandenen Duetten besitze ich eine gleichzeitige Abschrift, mit Ausnahme der zweiten Nummer, welche einer Pariser Ausgabe entnommen ist. Dieser 1823 bei Carli in Paris erschienene Druck enthält zwanzig Duette und wurde herausgegeben von dem Polen Francesco Mirecki, der denselben, wie auch Marcello's Psalmen, mit einer Klavierbegleitung versah, welche sein Lehrer Cherubini durchgesehen und ausdrücklich gebilligt hat. Dies ist auch der eigentliche Grund, weßhalb ich Mirecki's Begleitung hier mit abgedruckt habe; es soll damit gezeigt werden, wie das beschaffen ist, was einem Cherubini an harmonischer Ausfüllung richtig und für die Praxis genügend zu sein schien. Mirecki's Arbeit wird auch noch heute genügen, obwohl sie nicht in allen Einzelheiten als ein Muster aufgestellt werden kann, wie ich denn auch glaube, daß der große Cherubini selber in der wahren Praxis dieser alten Kunst, Gesang und Begleitung auszuführen, nicht mehr völlig heimisch war.

Mit Hülfe der genannten Abschrift konnten zahlreiche kleine Versehen der Mirecki'schen Ausgabe berichtigt werden. Dies bezieht sich namentlich auf die Vorschläge, die bei Mirecki etwas willkürlich und reichlicher, als in dem alten Manuskript, angebracht sind. Der Satz Seite 68—73 hat in der Handschrift keine Vorschläge; Mirecki's Achtel (♪) habe ich in Sechzehntel (𝅘𝅥𝅯) verwandelt, wie es der melodischen Figur entspricht. Völlige Zuverlässigkeit ist allerdings nicht zu erreichen so lange des Autors Handschrift fehlt. Aber man geht am sichersten, wenn man in zweifelhaften Fällen lieber zu wenig als zu viel thut, denn in Clari's Zeit wurden Vorschläge nur sparsam angebracht, weil sie den ausführenden Sängern überlassen blieben, die geübt waren und das Recht besaßen, freigebig und nach eignem Urtheil damit zu verfahren.

Bergedorf bei Hamburg,
28. Februar 1892.

Fr. Chrysander.

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5

DUETTI

di

GIO. CARLO MARIA CLARI.

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I.

Cantando un dì.

A due Canti.

Canto I.

Canto II.

(Pianoforte von Mirecki.)

Bassi.

Can_tan_do un dì se_ _de a Lau_rin_da al fon_te sot_to ver_di al_lo_ri,

Can_tan_do un dì se_ _de a Lau_rin_da al fon_te sot_to ver_di al_

HW: S. 4.

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qui ne_gli e_sti_ _vi ar_do_ri l'au_ _ _

_lo_ri, qui ne_gli e_sti_ _vi ar_do_ri

_ _re so_a_vi al zef_ _ _ _

l'au_ _ _ _re so_a_vi al zef_ _ _ _

_ _ _ _ _fi_ro chie_de_a,

_ _ _ _ _fi_ro chie_de_a,

HW: S. 4.

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l'au - - - - re so - a - vi,

can - tan - do un dì, can - tan - do un dì se -

qui ne - gli e - sti - - vi ar - do - ri, ne -

- de - a Lau - rin - da al fon - te, qui ne - gli e - sti - - vi ar -

- - gli e - sti - vi ar - do - ri l'au - - - - re so -

- do - ri l'au - - - - re so - a - vi

HW: S. 4.

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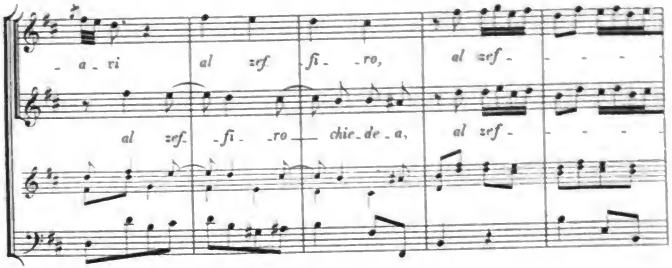

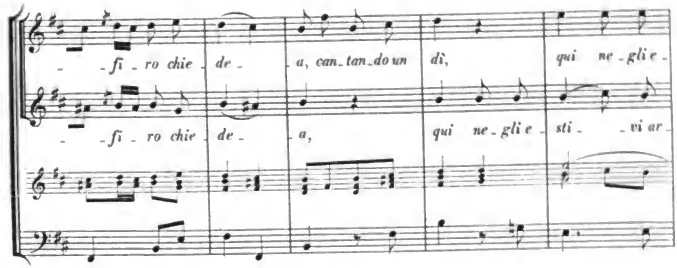

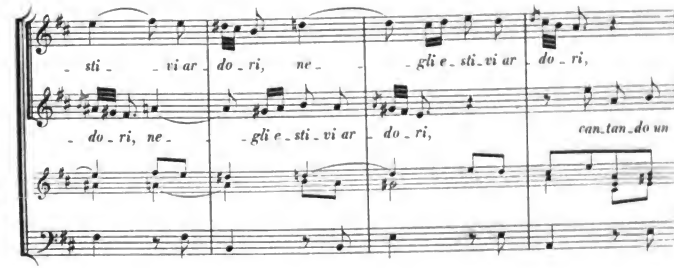

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can_tan_do un dì se_ de_a Lau_rin_da al fon_te

dì se_ de_a Lau_rin_da al fon_te l'au_

l'au_ _re chie_ de_a sot_to ver_ _di al lo_ _

_ re chie_ de_a sot_ _to ver_ _di al lo_ _

_ri, can_tan_do un dì se_ dea Lau_rin_da al fon_te

_ri, can_tan_do un dì sot_to

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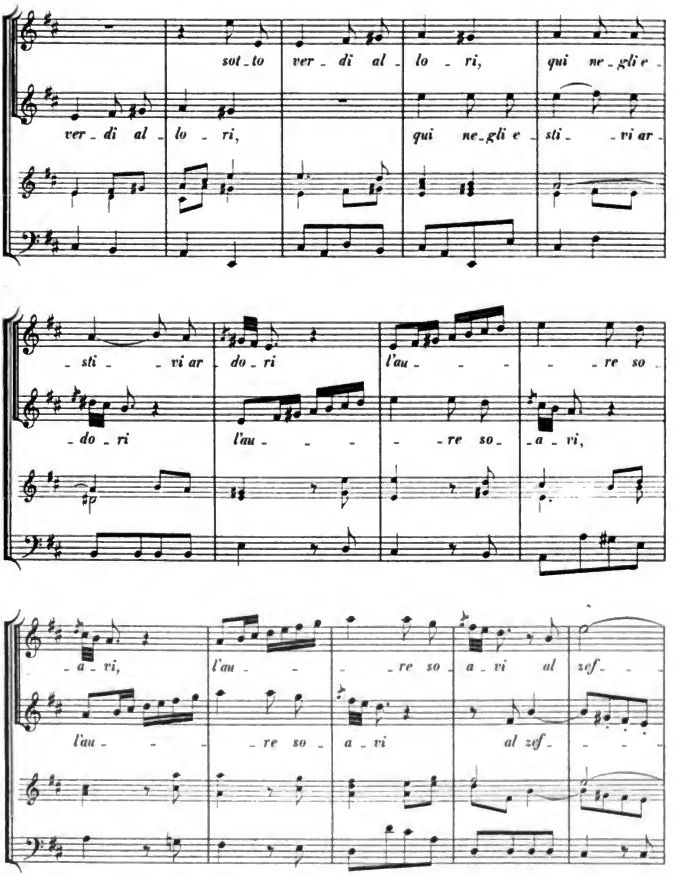

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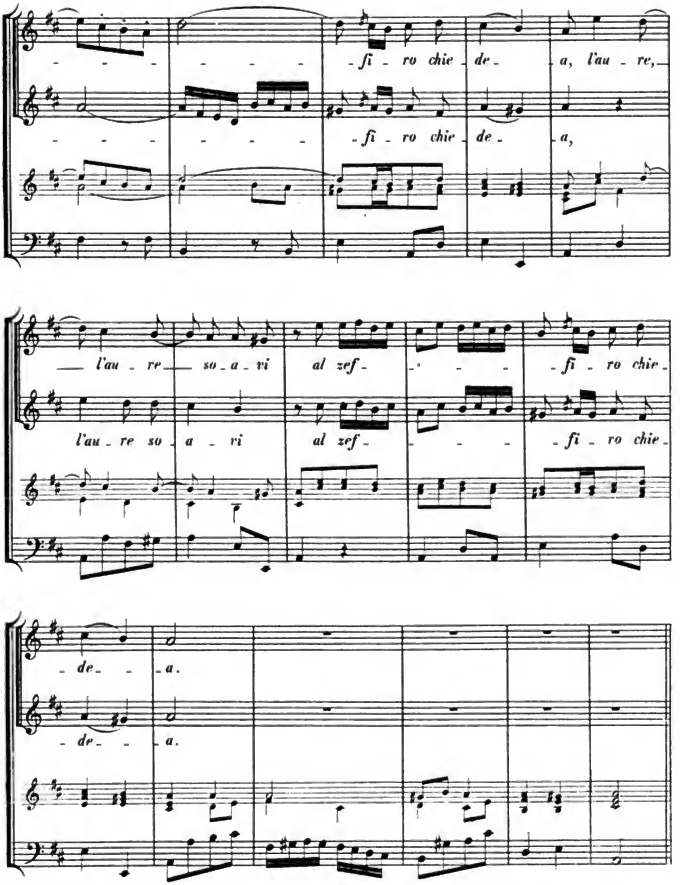

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(Moderato.)

L'o - de gel_sin - do, e pron - to a lei sen vie_ne

L'o - de gel_sin - do,

e pron - to a lei sen vie_ne tut - te a sfo - gar dell' a_mor

tut - te a sfo - gar dell' a - mor suo le pe - - - - - ne, tut - te a sfo_gar, tut -

suo le pe - - - - - ne, tut - te a sfo_gar dell' a - mor suo le pe - - - - -

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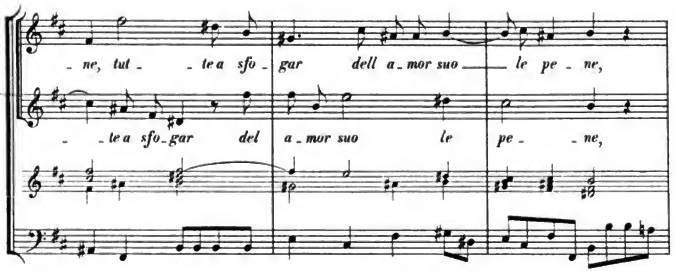

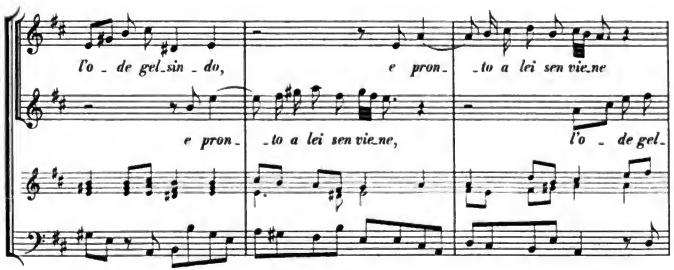

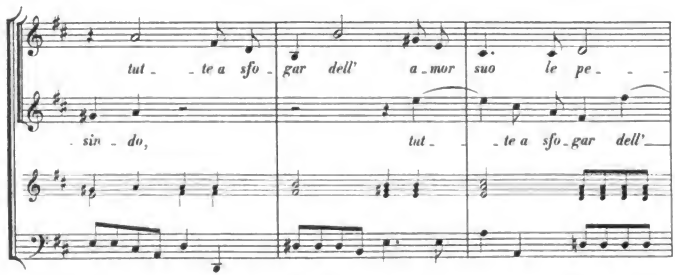

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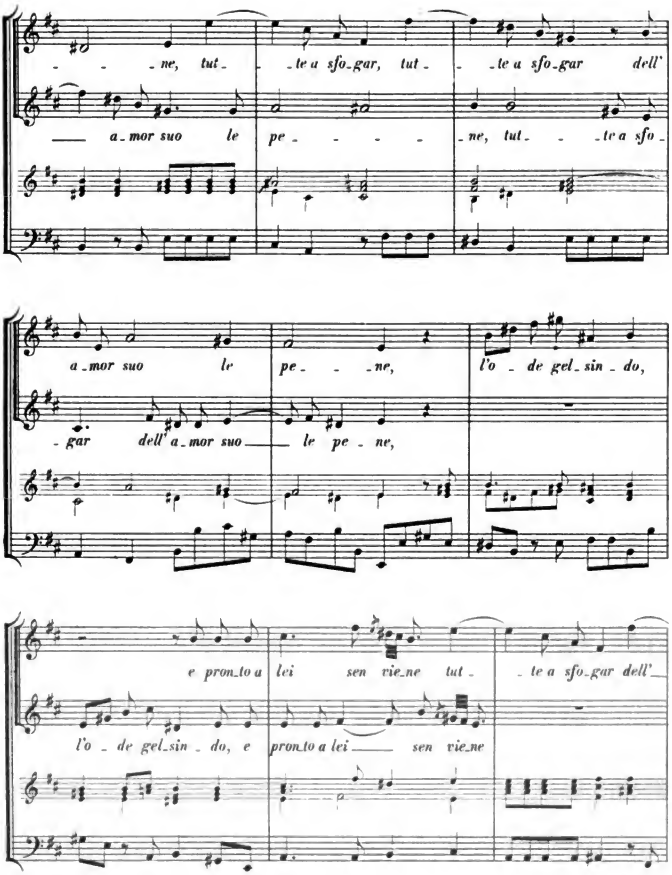

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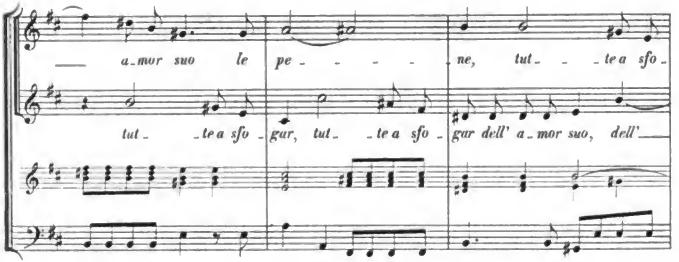

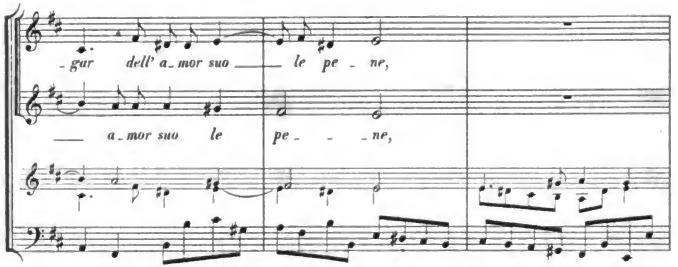

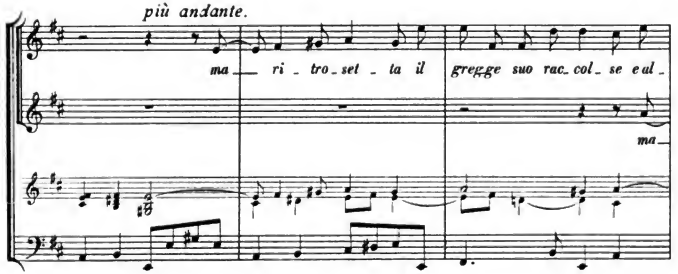

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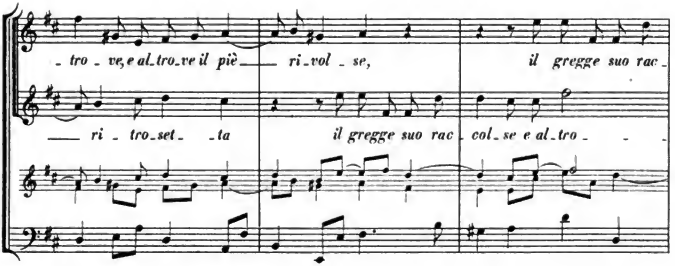

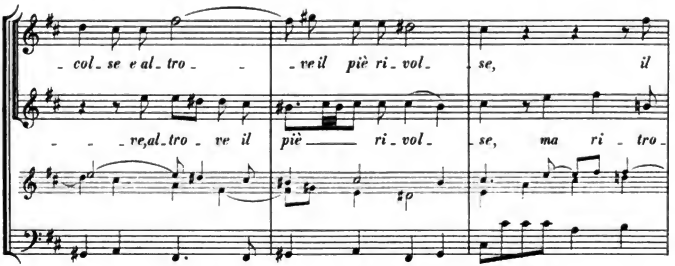

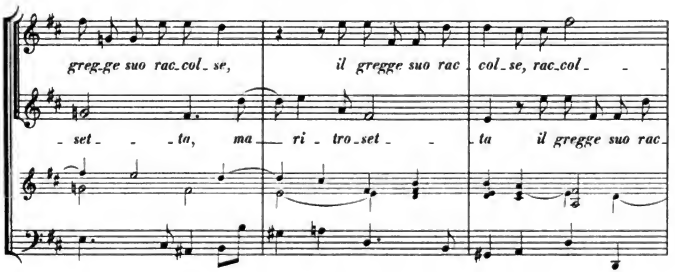

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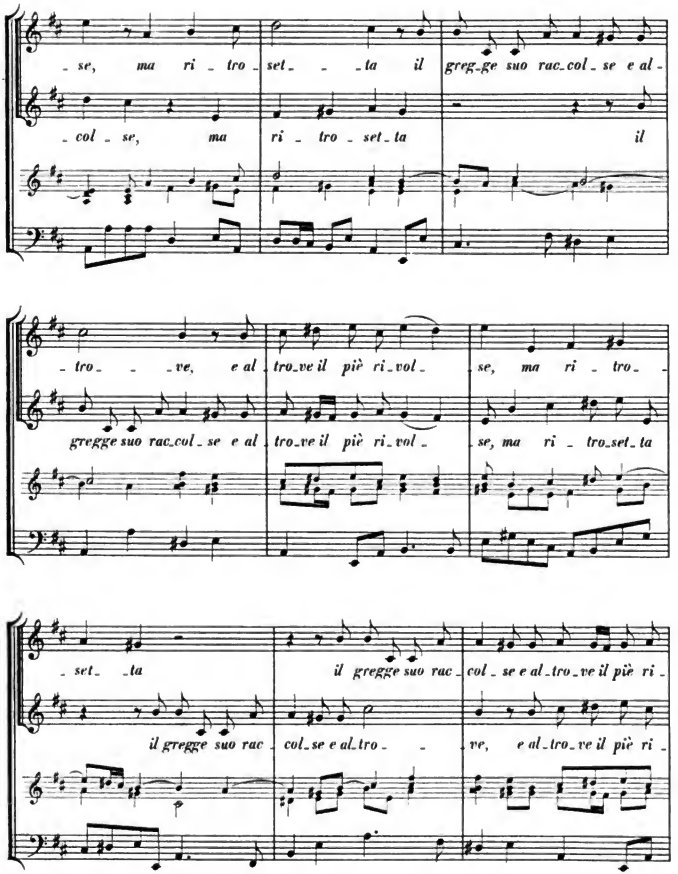

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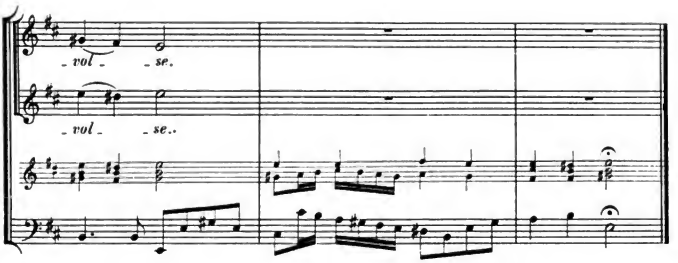

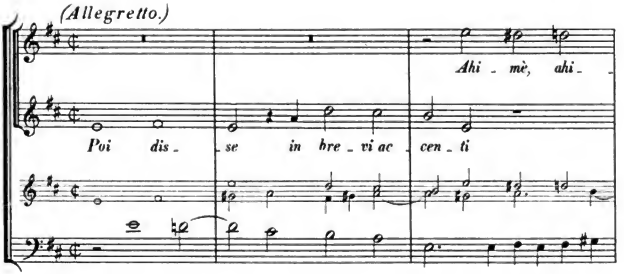

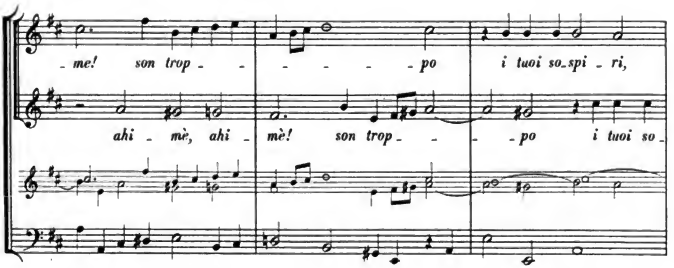

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i tuoi so_spi_ri ar_den_ti, poi

_spi_ri, i tuoi so_spi_ri ar_den_ti,

dis_se in bre_vi ac_cen_ti ahi_

ahi_mè, ahi_mè! son

_mè, ahi_mè! son trop_po i tuoi so_spi_ri,

trop_po i tuoi so_spi_ri, i tuoi so_

HW. S. 4

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i tuoi so_spi_ri ar_den_ti, poi

_spi_ri ar_den_ti,

dis_se in bre_vi ac_cen_ti ahi_mè, ahi_mè! son

poi dis_se in bre_vi ac_cen_ti ahi_

trop_po i tuoi so_spi_ri, i tuoi so_spi_ri ar_

_mè, ahi_mè! son trop_po i tuoi so_spi_ri ar_den_ti,

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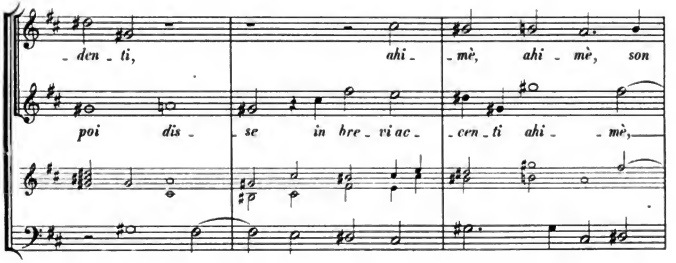

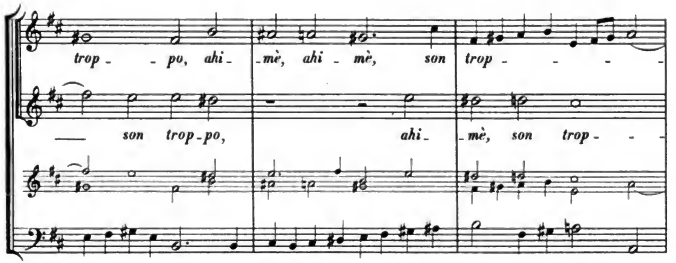

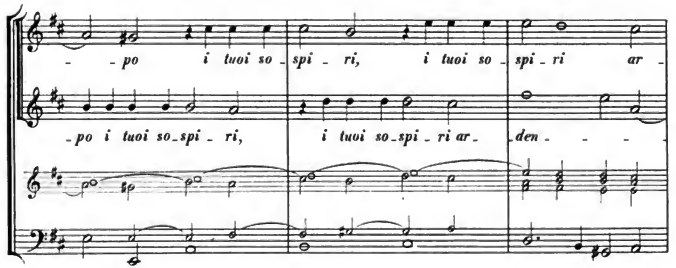

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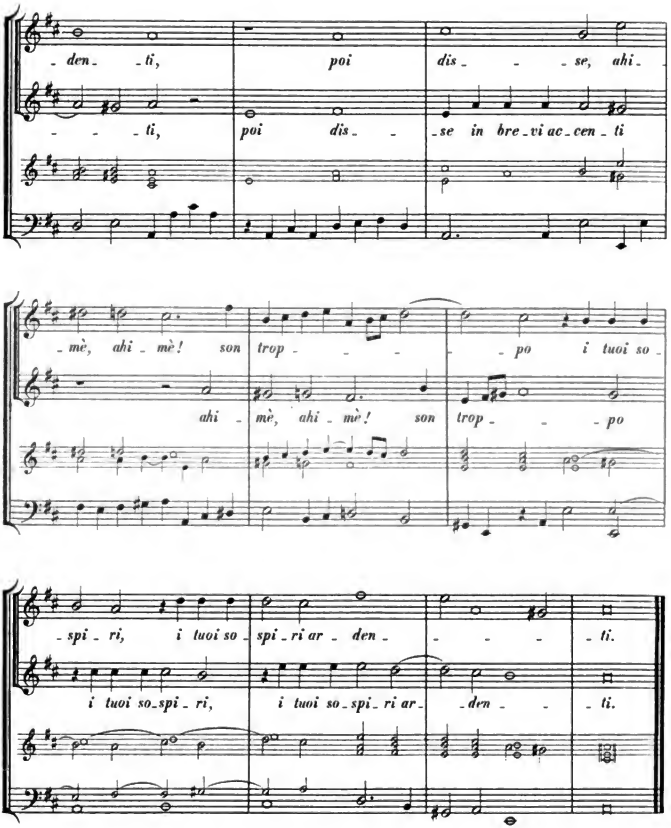

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II.

Dov' è quell' usignolo.

Canto e Tenore.

(Larghetto.)

Canto.

Tenore.

(Pianoforte von Mirecki.)

Bassi.

Dov'è, dov' è quell'u_si_gno_ _ _lo

Dov'è, dov' è quell'u_si_gno_ _

che di Lau_rin_da bez_zi_cò, bez_ _zi_cò la ma_no,

_lo che di Lau_rin_da bez_zi_ cò, bez_ _ _zi_cò la

HW: S. 4.

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bez_ _zi_cò la ma_ _ _ _ no, dov' è, dov'

ma_no, bez_ _zi_ cò _____ la ma_ no,

è quell'u_si_gno_ lo che di Laurin_ _

dov' è, dov' è quell'u_si_gno_ lo che di Lau

da, che di Laurin _da bez_zi_cò, bez_zi cò la ma_ _ _

rin _da, che di Lau rin_da bez_zi_ _cò, bez_zi_cò _____ la

HW: S. 4.

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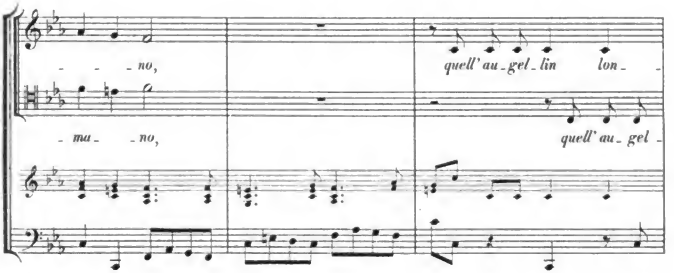

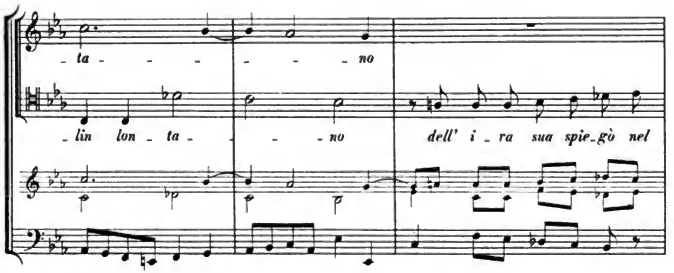

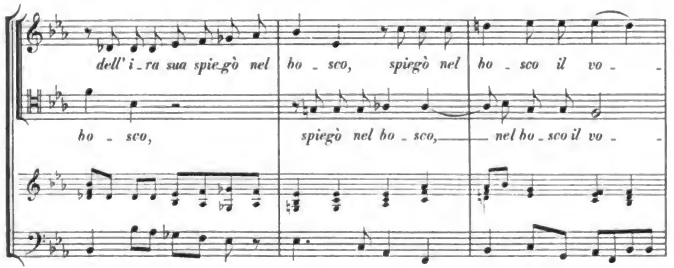

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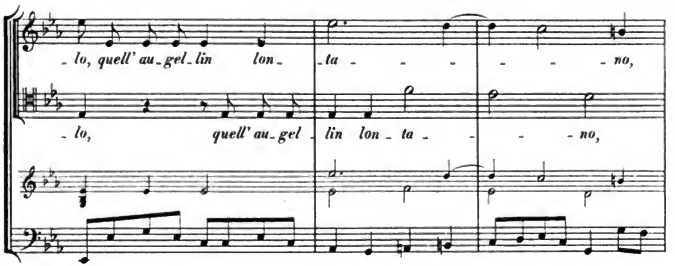

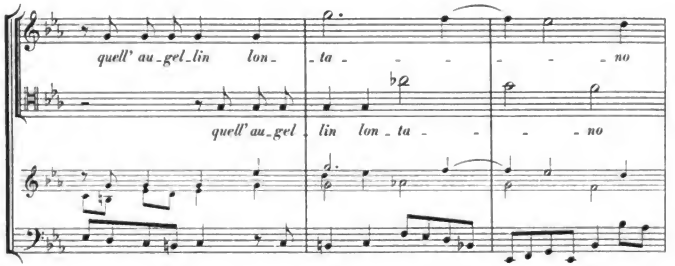

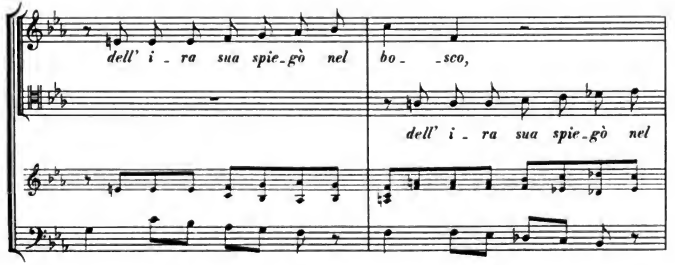

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spiegò nel bo - sco il vo - lo, spiegò nel bo - sco il vo -

bo - sco, spiegò nel bo - sco il vo - lo, spie - gò nel bo - sco il vo -

- lo.

- lo.

(Larghetto.)

Ah! più vol - te per lei d'a - mor gli stra - li

Ah! più vol - te per lei d'a - mor gli

HW: S. 4.

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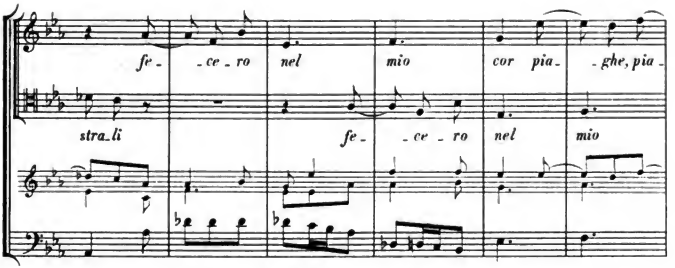

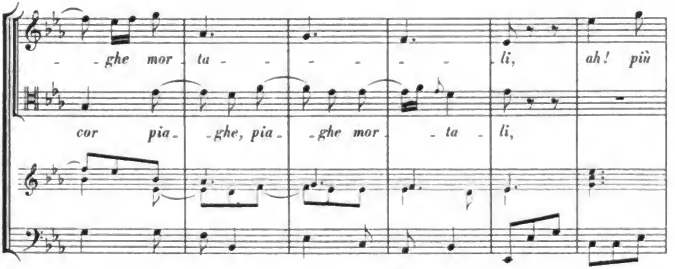

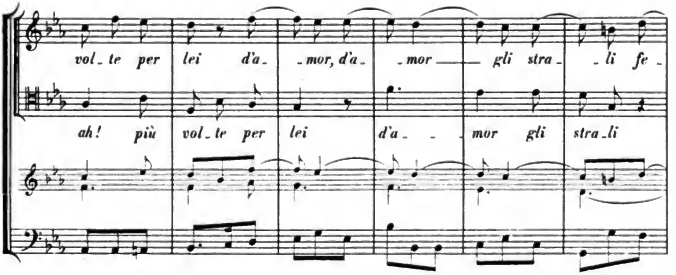

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- - ce - ro nel mio cor pia - - ghe, pia - - ghe mor - ta - - -

fe - - ce - ro — nel mio cor pia - - - ghe, pia -

- - - - - - - li, ah! più

- - ghe — mor - ta - - - li, ah! più vol - te per

vol - te per lei, ah! più vol - te per lei

lei, ah! più vol - te per lei d'a - mor gli

HW: S. 4.

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d'a - mor gli stra - li fe - - ce - ro nel mio

stra - li fe - - ce - ro nel mio cor pia -

cor pia - - - ghe mor - ta - - - - - li, pia - -

- - ghe mor - ta - - - - - li, pia - - ghe,

- - ghe mor - ta - - li, fe - - ce - ro nel mio cor pia -

pia - ghe mor - ta - - li, ah! più vol - te per le - i,

HW: S. 4.

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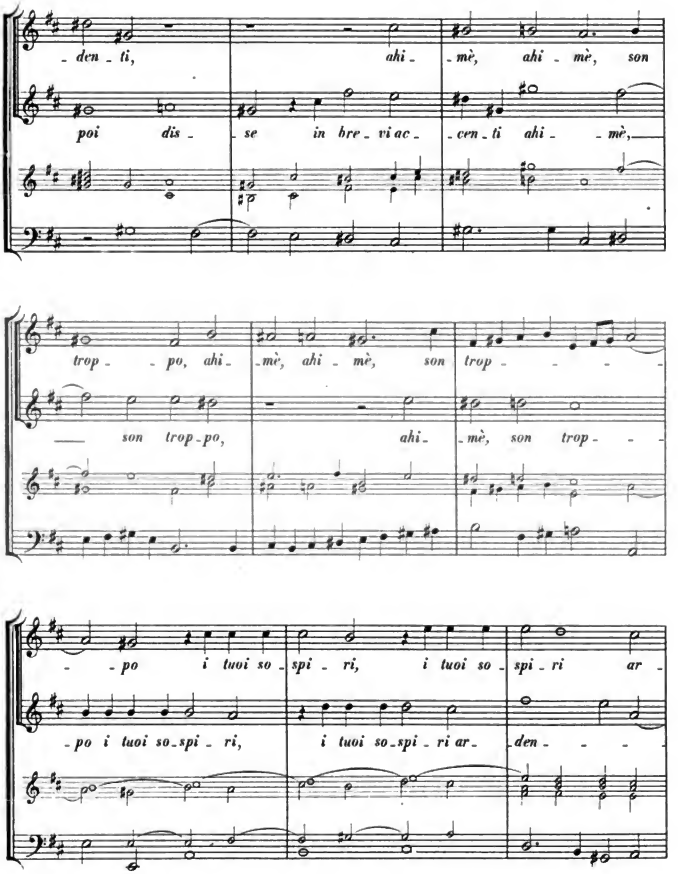

HW. S.4.

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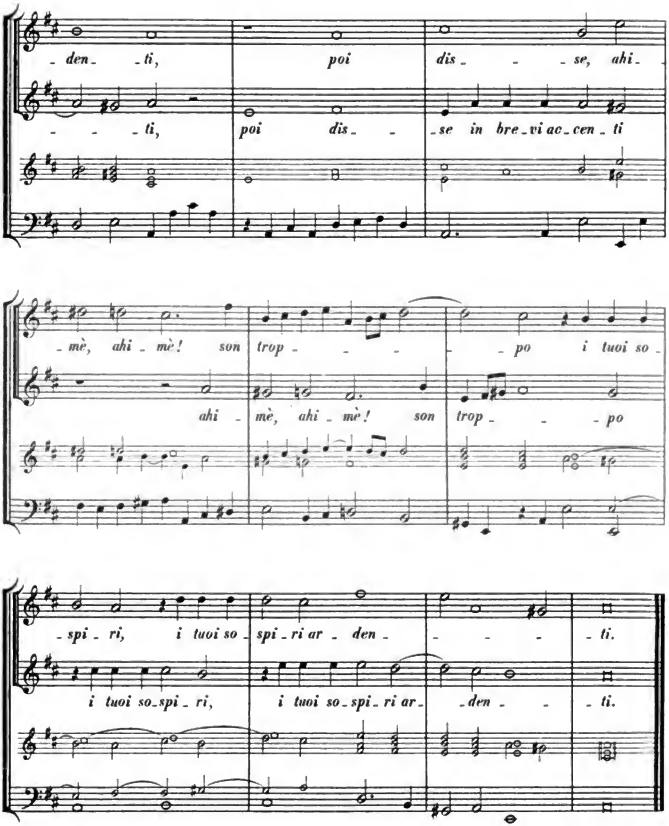

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II.

Dov' è quell' usignolo.

Canto e Tenore.

(Larghetto.)

Canto.

Tenore.

(Pianoforte von Mirecki.)

Bassi.

Dov'è, dov' è quell'u_si_gno_ _ _lo

Dov'è, dov' è quell'u_si_gno_ _

che di Lau_rin_da bez_zi_cò, bez_ _zi_cò la ma_no,

_lo che di Lau_rin_da bez_zi_cò, bez_ _ _zi_cò la

HW: S. 4.

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bez_ _zi_cò la ma_ _ _ _ no, dov' è, dov'

ma_no, bez_ _zi_cò _____ la ma_ no,

è quell'u_si_gno_ _lo che di Laurin_ _

dov' è, dov' è quell'u_si_gno_ _lo che di Lau_

da, che di Laurin _da bez_zi_cò, bez_zi_cò la ma_ _ _

rin _da, che di Lau_rin_da bez_zi_ _cò, bez_zi_cò _____ la

HW: S. 4.

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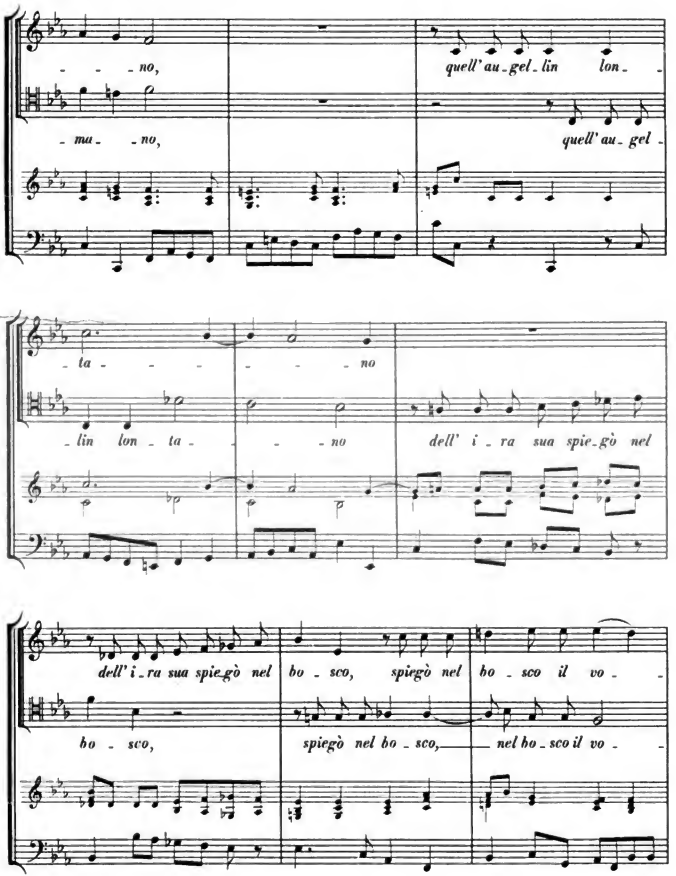

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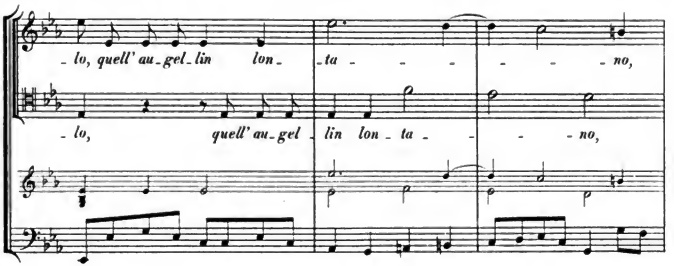

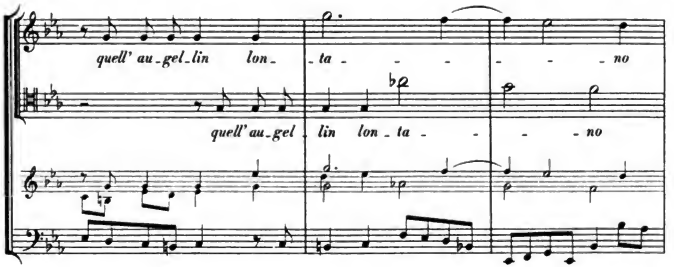

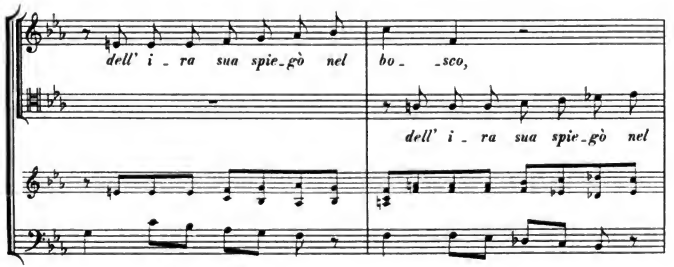

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spiegò nel bo - sco il vo - lo, spiegò nel bo - sco il vo -

bo - sco, spiegò nel bo - sco il vo - lo, spie - gò nel bo - sco il vo -

- lo.

- lo.

(Larghetto.)

Ah! più vol - te per lei d'a - mor gli stra - li

Ah! più vol - te per lei d'a - mor gli

HW: S. 4.

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fe - - ce - ro nel mio cor pia - - ghe, pia -

stra - li fe - - ce - ro nel mio

- - ghe mor - ta - - - - - - li, ah! più

cor pia - - ghe, pia - - ghe mor - - ta - li,

vol - te per lei d'a - - mor, d'a - - mor gli stra - - li fe -

ah! più vol - te per lei d'a - - mor gli stra - li

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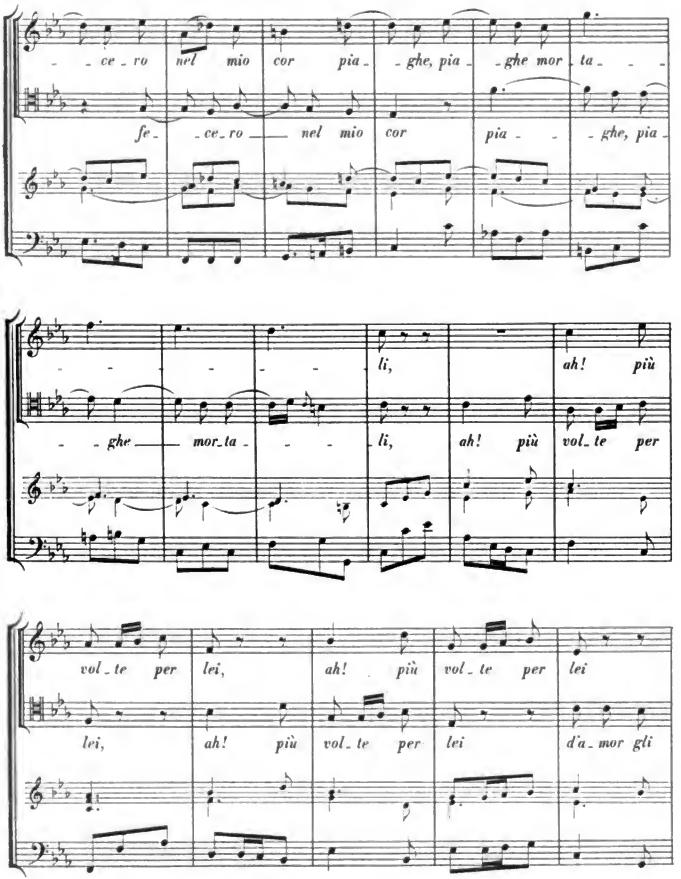

HW: S. 4.

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d'a_mor gli stra_li fe_ce_ro nel mio

stra_li fe_ce_ro nel mio cor pia_

cor pia_ghe mor_ta_li, pia_

_ghe mor_ta_li, pia_ghe,

_ghe mor_ta_li, fe_ce_ro nel mio cor pia_

pia_ghe mor_ta_li, ah! più vol_te per le_i,

HW: S. 4.

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- ghe, pia - ghe mor - ta - li, ah! più

ah! più vol - te per le - i d'a - mor gli stra - li

vol - te per le - i, ah! più vol - te per

fe - ce - ro nel mio cor pia - ghe mor -

le - i fe - ce - ro nel mio cor pia - ghe mor -

- ta - li, fe - ce - ro nel mio cor pia - -

HW: S. 4.

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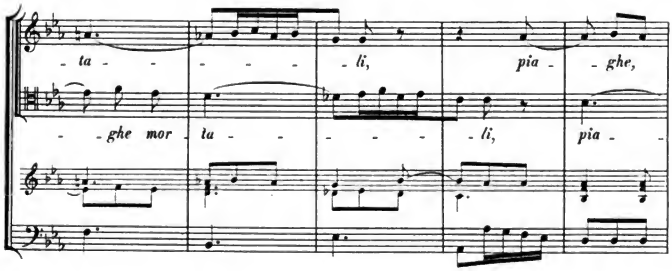

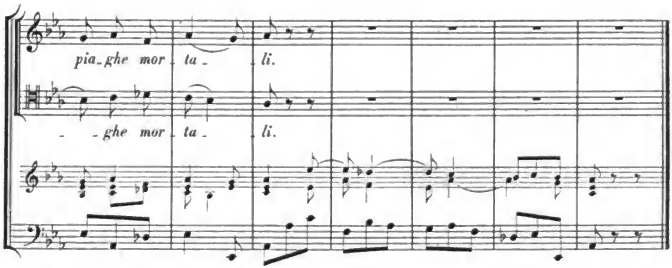

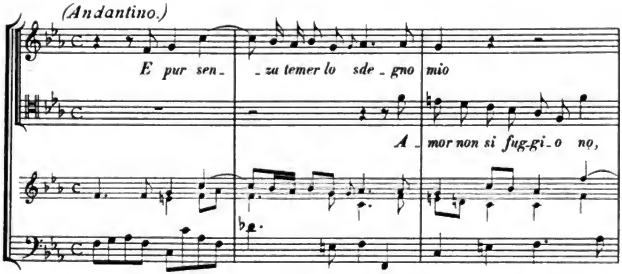

HW: S. 4.

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a_mor non si fug_gi_o no, no, a_

no, e pur sen_ _za te_mer lo sde_gno

_mor non si fug_gi_o no, no, non si fug_gi_o,

mio, e pur sen_ _za te_mer lo

a_mor non si fug_gi_o no, no, a_mor non si fug_

sde_gno mio a_mor non si fug_gi_o no, no, e

HW: S. 4.

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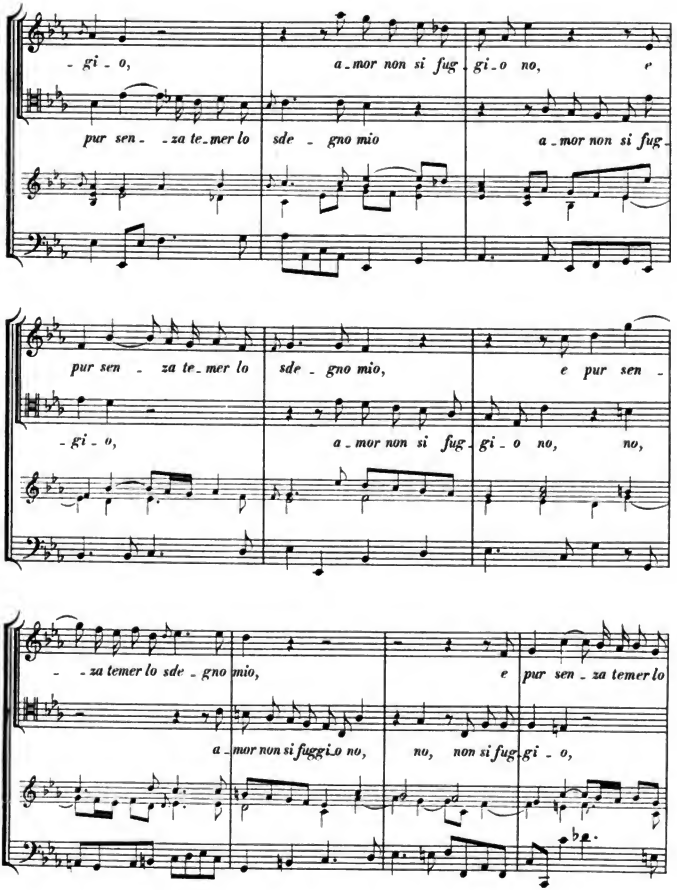

HW: S. 4.

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sde_ _gno mio a_mor non si fug_gi_ _ _o.

a_mor non si fug_gi_o no, no, non si fug_gi_o.

(Con moto.)

Non vuo_le al mio lan_

Ma tutt' o_ra or_go_glio_ _so

guir mai dar ri _po_so, ma

non vuo_le al mio lan_guir mai dar ri_ _po_so,

HW. S. 4.

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tutt' o - ra or.go - glio - so non vuo - le il

mai dar ri - po - so, mai dar,

mio lan - guir mai dar ri - po - so, mai dar

mai dar ri - po - so, non vuo - le al

mai dar ri - po - so,

mio lan - guir mai dar ri - po - so, ma tutt'

HW: S. 4.

Digitized by Google

non vuo - le al mio lan - guir mai

o - ra or - go - glio - - so, non vuo - le al mio lan -

dar ri - po - so, al mio lan - guir mai, mai dar ri -

- guir mai dar ri - po - so, al mio lan - guir mai dar ri - po -

- po - so, ma tutt' o - ra or - go - glio - so

- - - - so, non vuo - le al

HW: S. 4.

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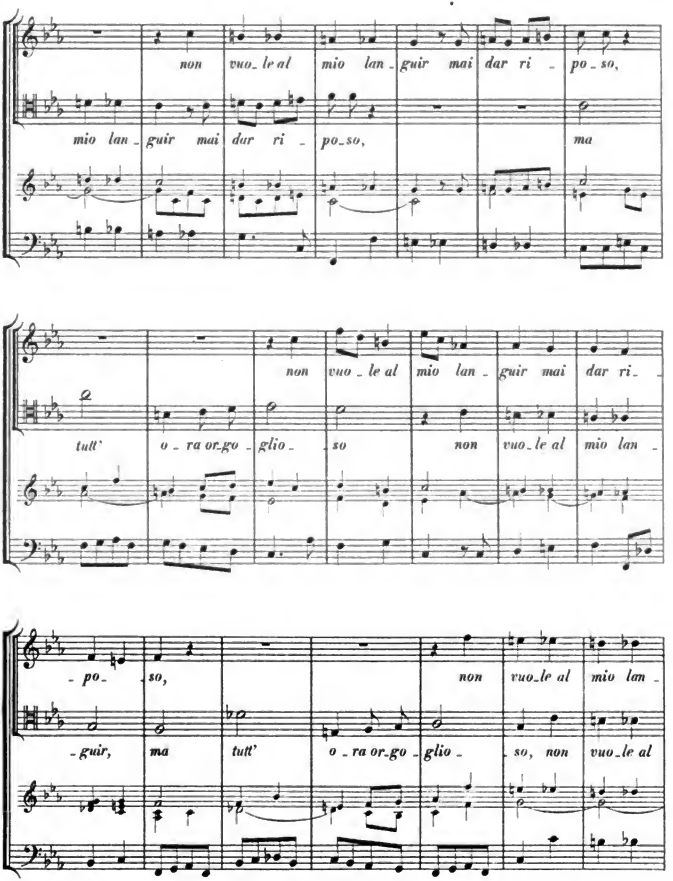

HW: S. 4.

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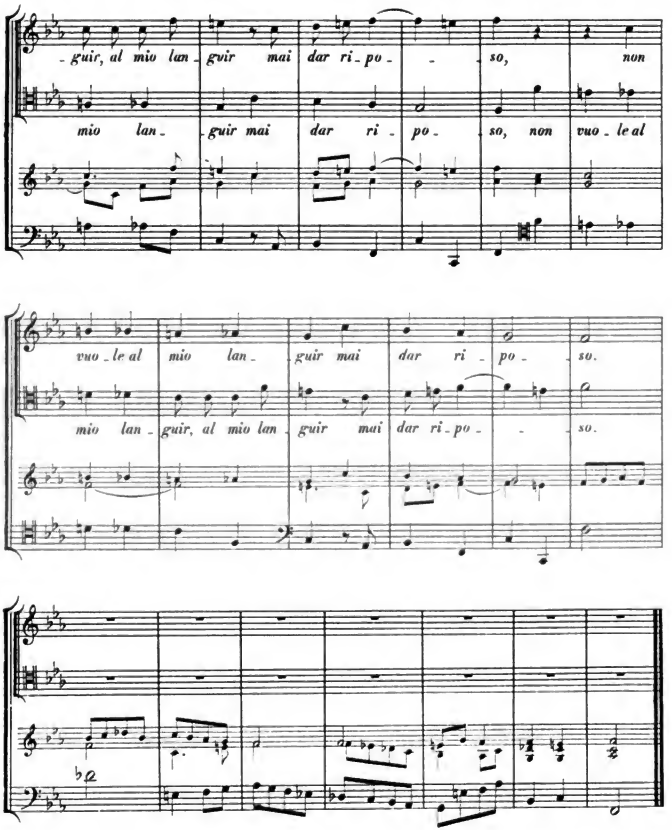

HW: S. 4.

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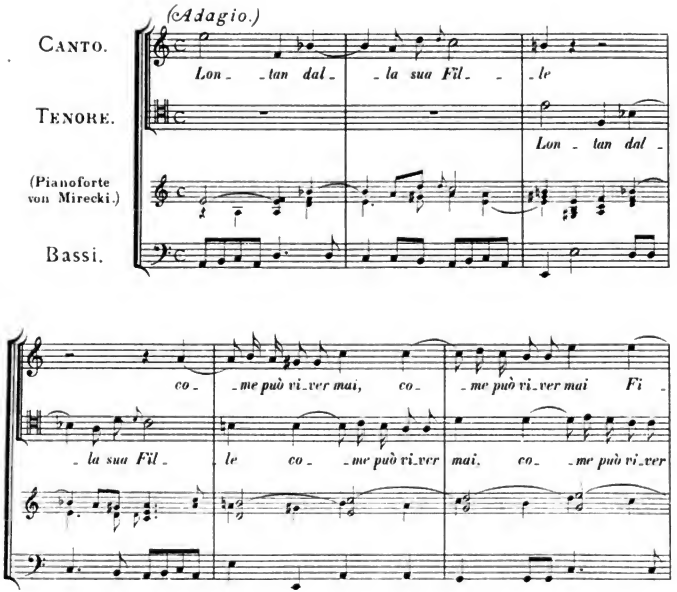
III.

Lontan dalla sua Fille.

Canto e Tenore.



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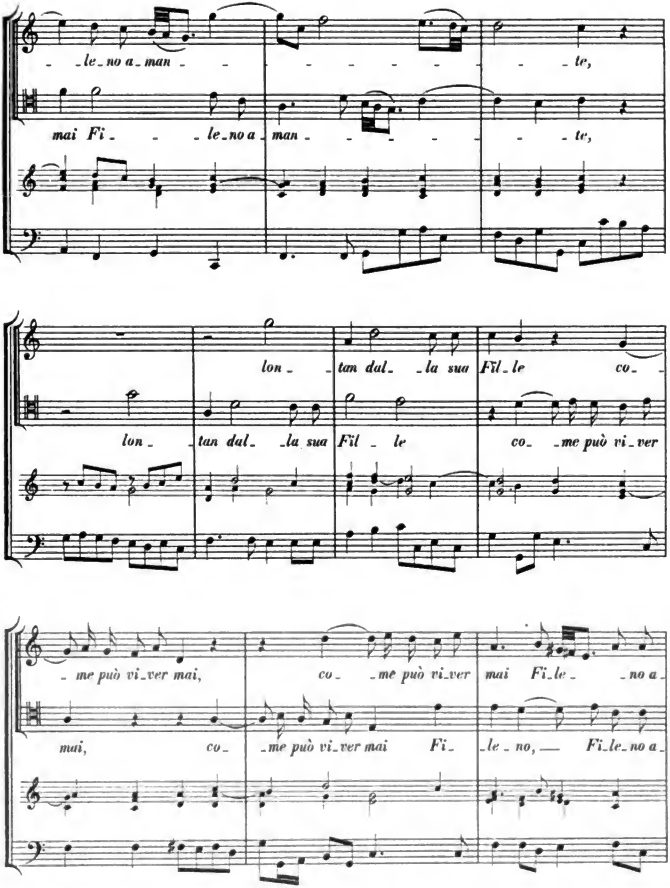

HW: S. 4.

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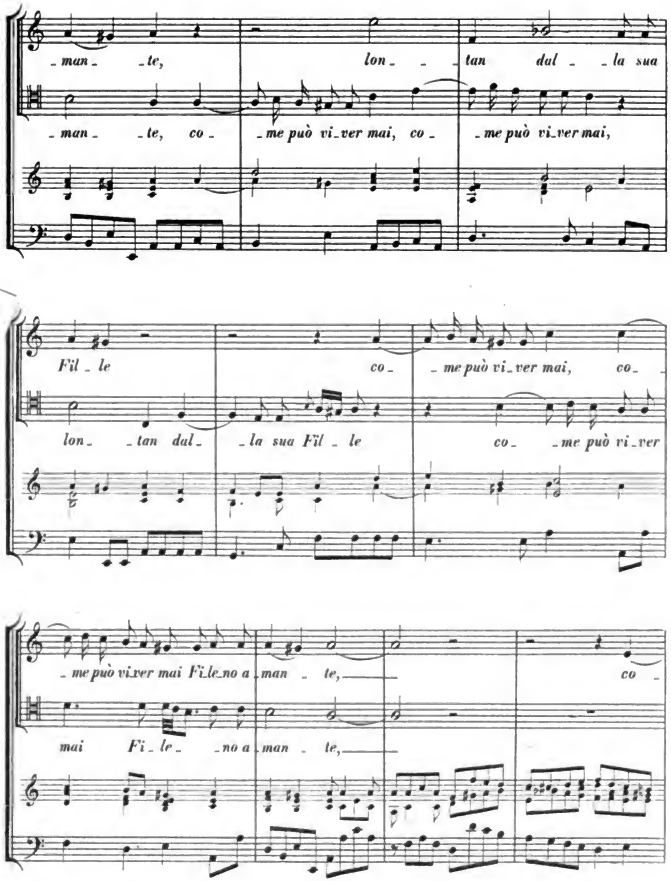

HW: S. 4.

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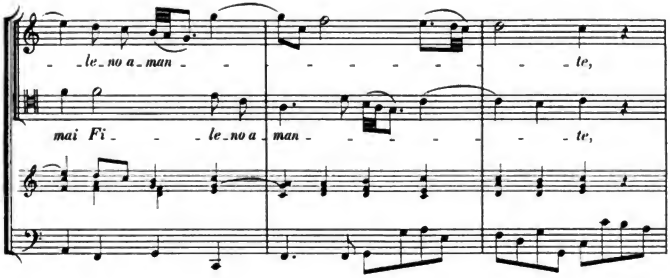

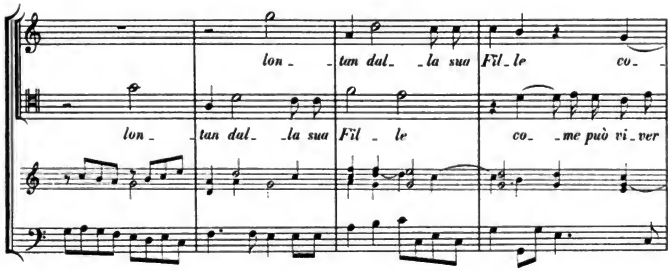

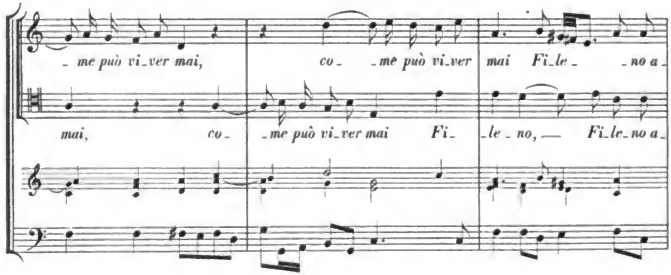

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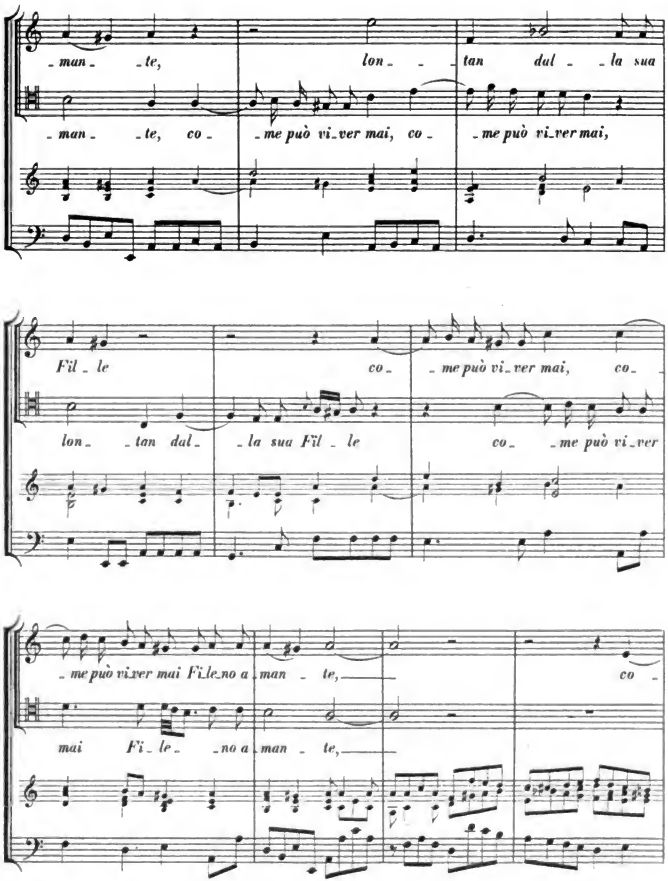

HW: S. 4.

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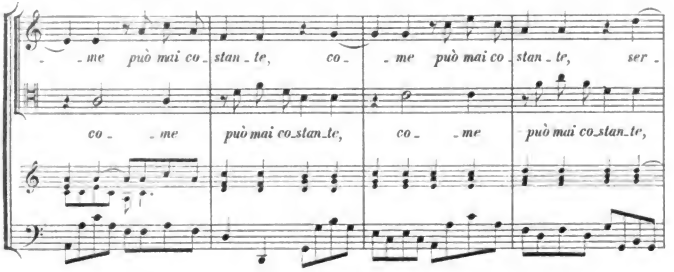

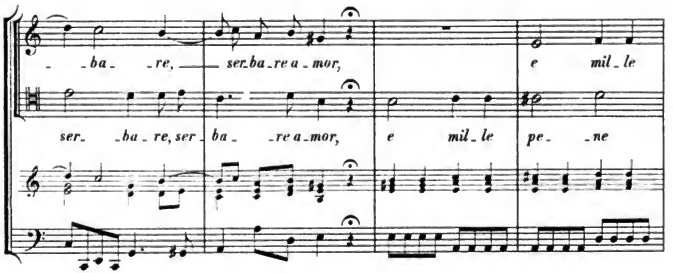

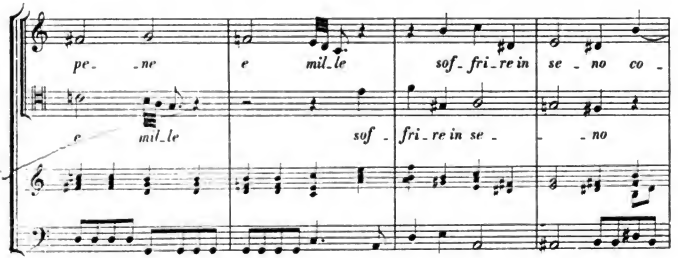

HW: 8.4.

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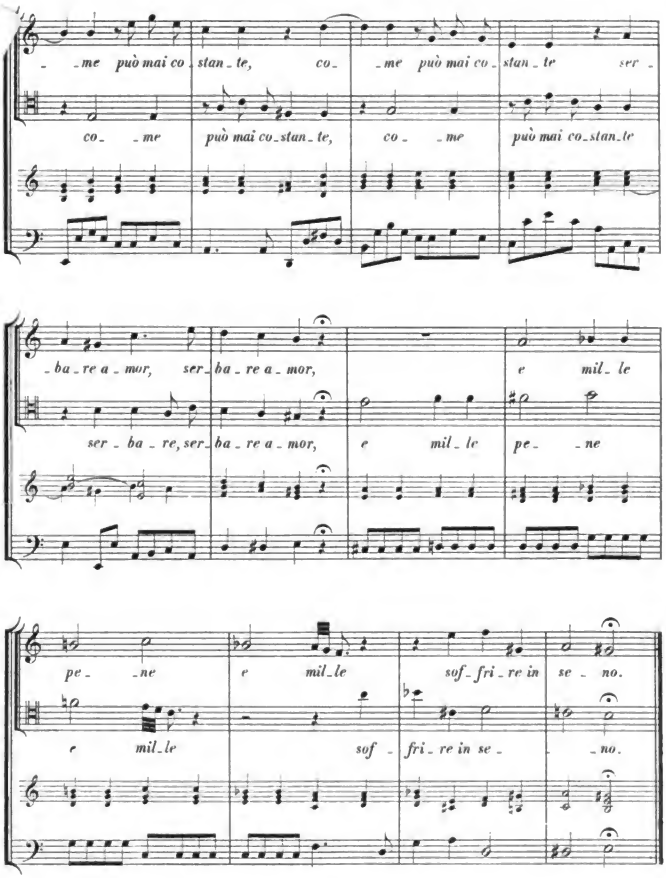

HW: 5. 4.

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Affettuoso.

Ah! ah, chi di me do - len - te

Ah! ah, chi di me do -

pie - ta - de nel suo co - re, pie -

- len - te pie - ta - de nel suo co - re,

- ta - de nel suo co - re og - - gi non sen - te, og - gi non

pie - - ta - de nel suo co - re og - gi non sen -

HW: S. 4.

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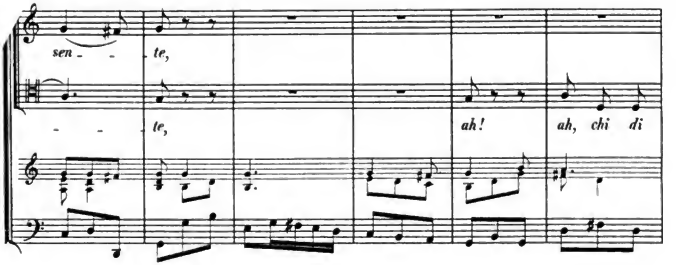

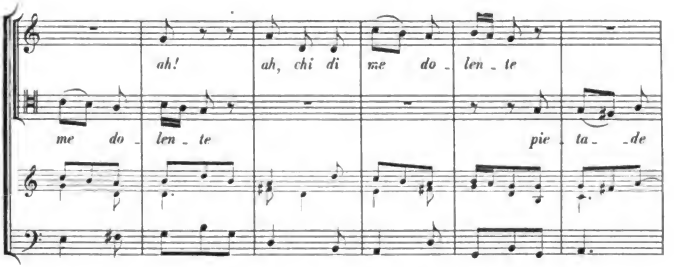

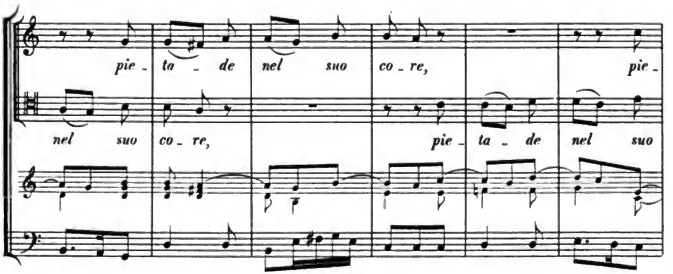

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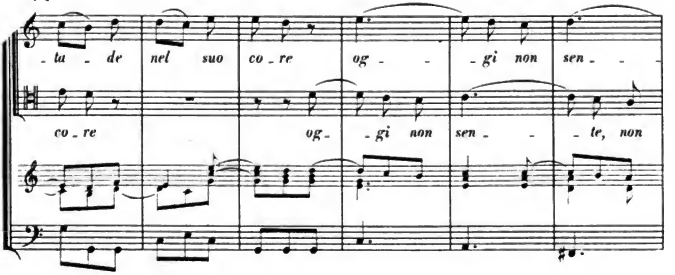

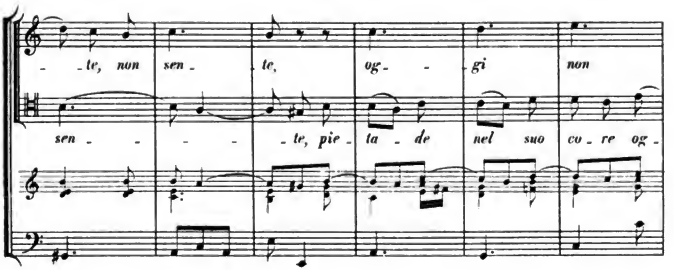

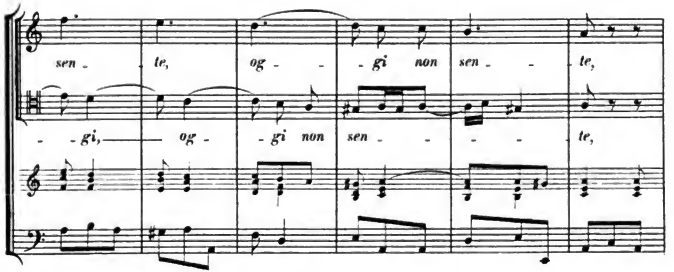

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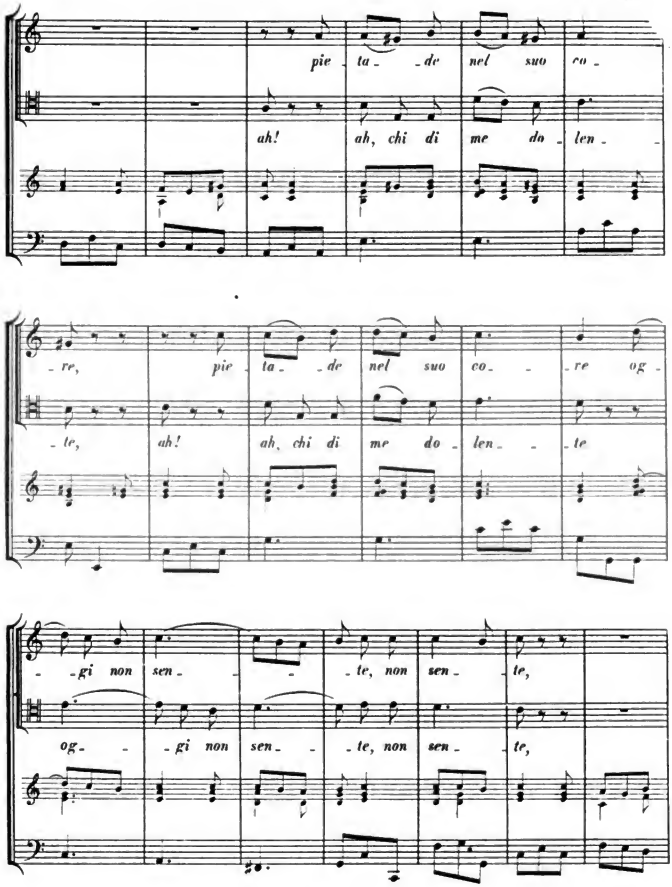

HW: S. 4.

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ah! ah, chi di me do - len - - te pie - ta - - de

pie - ta - - de nel suo co - re, ah! ah, chi di

nel suo co - re og - - gi non sen - - - te, og - gi non

me do - len - te og - - - gi non sen - - - te, non

sen - - - te, og - - - gi non sen - - - te, non

sen - - - te, og - - gi non sen - - - - te, og - gi non

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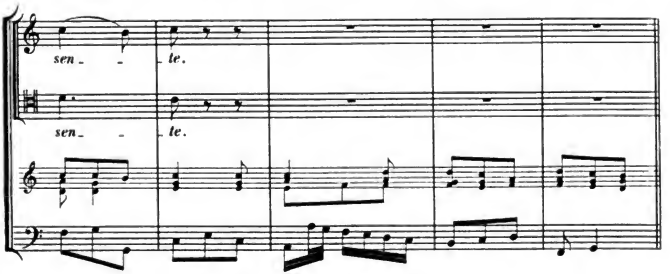

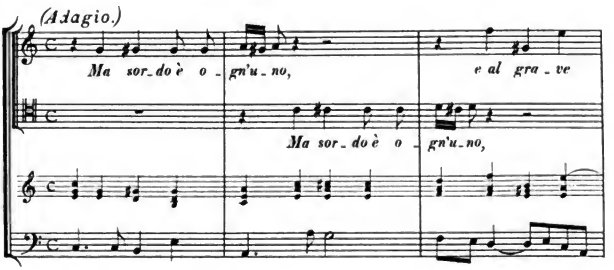

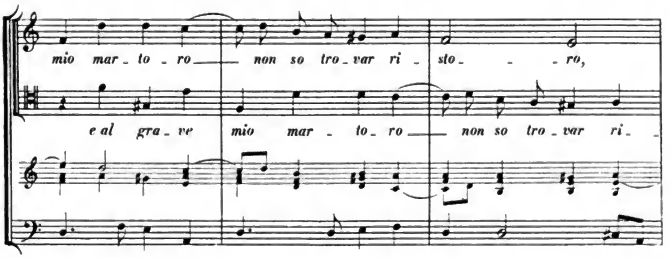

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non so tro-var ri-sto-ro,

-sto-ro, non so tro-var ri-sto-ro,

ma sor-do è o-

ma sor-do è o-gn'u-no,

-gn'u-no, e al gra-ve mio mar-to-ro

e al gra-ve mio mar-to-ro non

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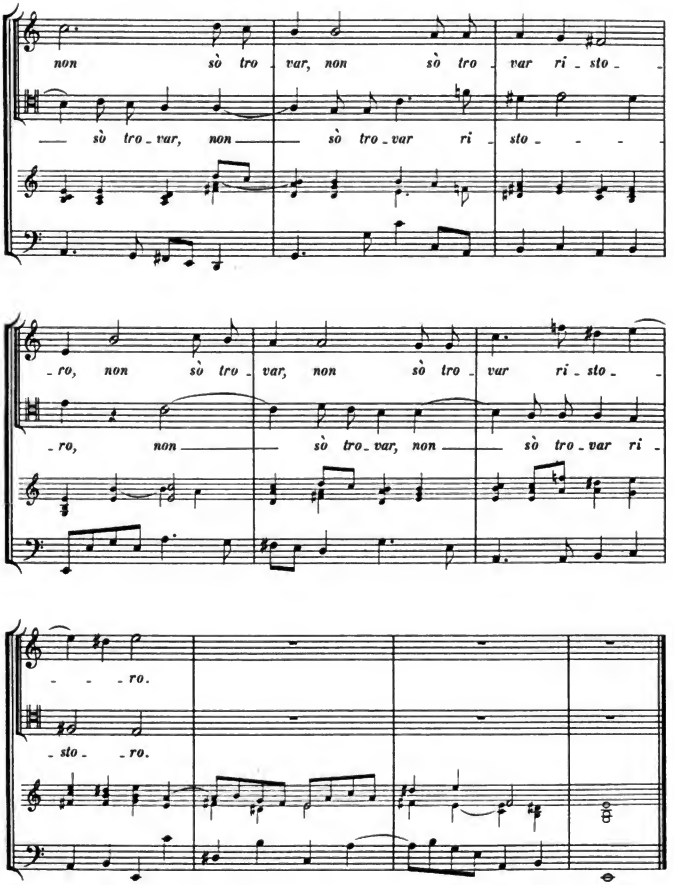

HW: S. 4.

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(Moderato.)

Dun_que col fi_do a_mo_ _re Fille so_la puoi far conten_

Fille so_la puoi far conten_ _to, _ conten_to il

_ _to, con_ten_ to il co_ _re, Fil_le so_la puoi far con_ten_

co_re, dun_ _que col fi_do a_mo_ _re,

_ _to, _ con_ten_to il co_re, Fil_le so_la puoi

dun_ _que col fi_do a_mo_ _re

HW: S. 4.

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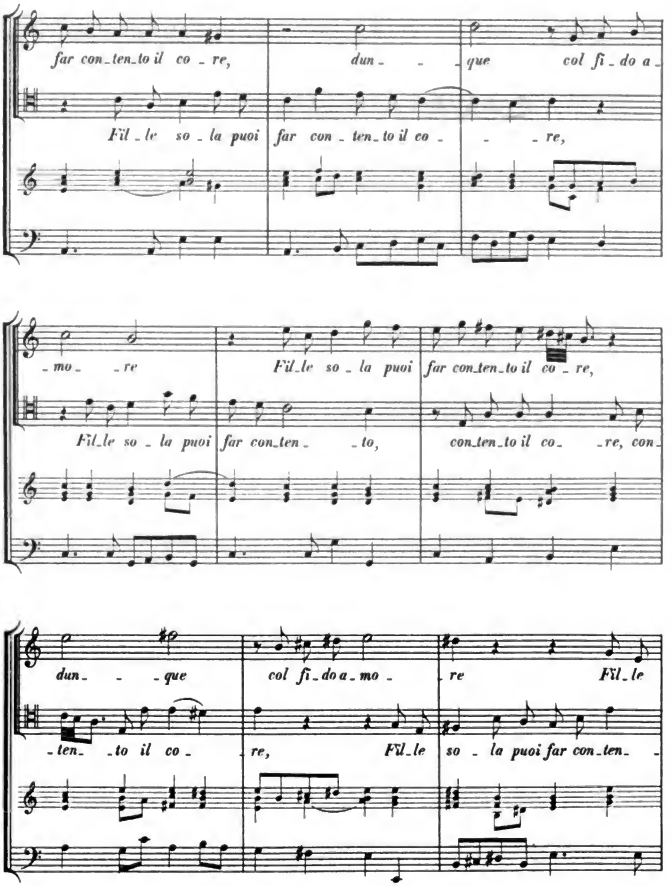

HW: S. 4.

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so - la puo far con_ten_to il co - re, dun - - que col fi_do a -

- to, con_ten_to il co - re, con_ten_to il co - re,

- mo - re Fil_le so - la puo far con_ten_to, con_ten_to il

Fil_le so - la puo far con_ten_to il co - re, dun - -

co - re, Fil_le so - la puo far con - ten -

- que col fi_do a - mo - re Fil_le so - la puo

HW: S. 4.

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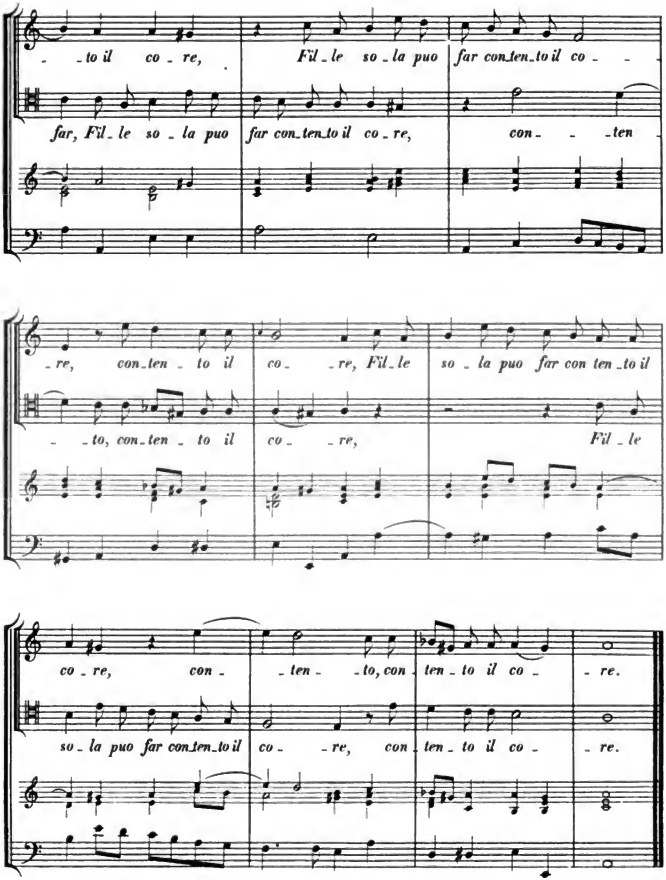
- to il co - re, Fil - le so - la puo far con-ten-to il co - -
far, Fil - le so - la puo far con-ten-to il co - re, con - - ten -
- re, con-ten - to il co - - re, Fil - le so - la puo far con ten - to il
- - to, con-ten - to il co - - re, Fil - le
co - re, con - - ten - - to, con - ten - to il co - - re.
so - la puo far con-ten-to il co - - re, con - ten - to il co - - re.

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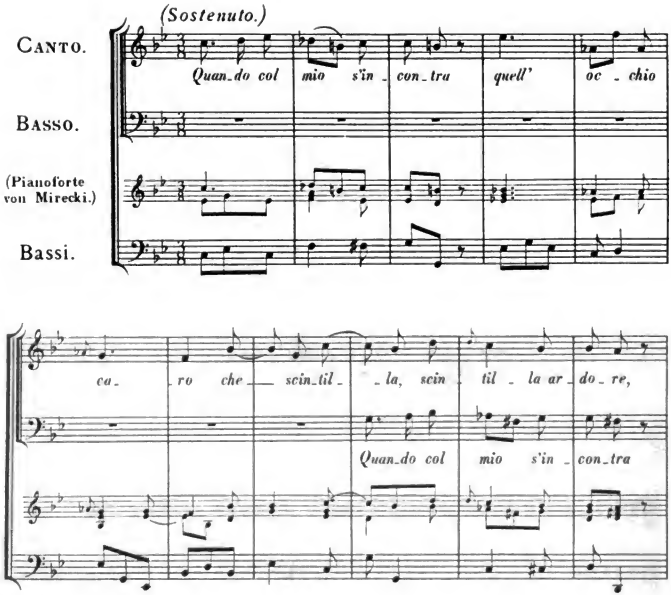
IV.

Quando col mio s'incontra.

Canto e Basso.



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di - rei ch'e - gli è lo - qua -
quell' oc - chio cu - ro di -

- ce, di - rei ch'e gli è lo qua -
- rei ch'e - gli è lo qua - - ce, e

- ce, e par - la - mi d'a - mo - re, par - la - mi d'a - mo - re,
par - la mi d'a - mo - re, d'a - mo - re, par - la - mi d'a - mo - re,

HW: S. 4.

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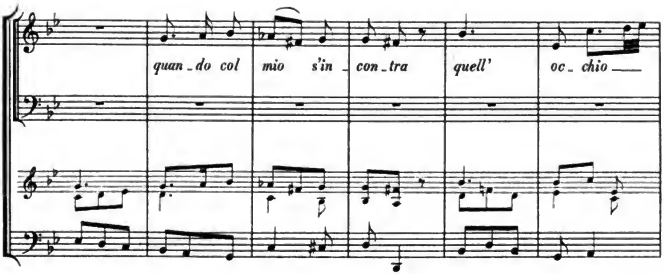

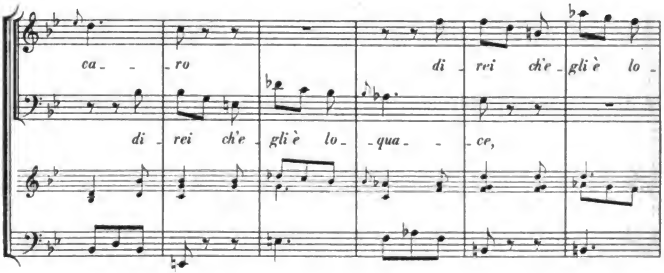

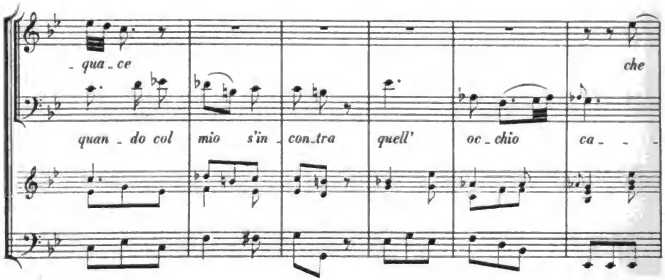

HW: S. 4.

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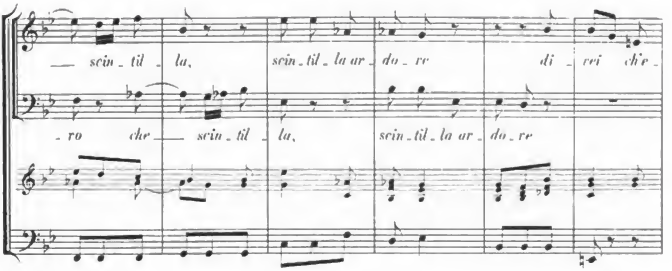

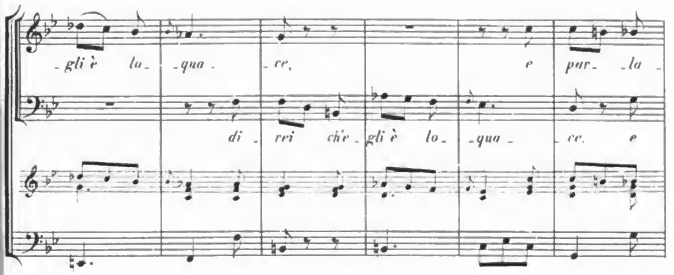

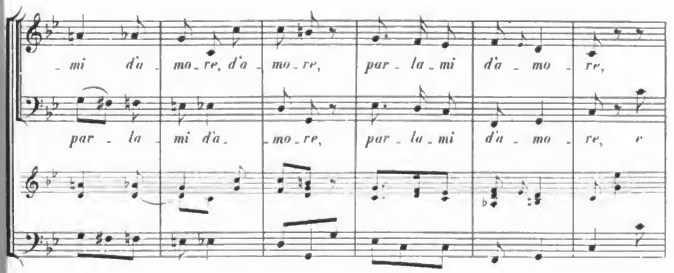

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e par - la - mi d'a - mo - re, par - la - mi d'a - mo -

par - la - mi d'a - mo - re, d'a - mo - re, par - la - mi d'a - mo -

- re.

- re.

(Allegretto.)

Ma tremo - lo e fu - ga - - - - - ce,

Ma tremo - lo e fu - ga - - - - -

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se van_ne al_tro_ve er_ran _ do, par _ mi che scal_tro ten_ti,

_ ce par_ mi che scal_tro ten_ti, che

che scal _ tro ten _ ti ad al_tri il co _ re, ad al _ tri il

scal _ tro ten _ ti ad al _ tri il co _ re, ad al _ _ _ tri il

co _ re, par- mi se van_ne al_

co _ re, ma tre_mo_lo e fu_ga _ _ _ _ ce,

HW: S. A.

Digitized by Google

e par - la - mi d'a - mo - re, par - la - mi d'a - mo -

par - la - mi d'a - mo - re, d'a - mo - re, par - la - mi d'a - mo -

- re.

- re.

(Allegretto.)

Ma tremo - lo e fu - ga - - - - - ce,

Ma tre - mo - lo e fu - ga - - - -

HW: S. A.

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se van_ne al_tro_ve er_ran _ do, par _ mi che scal_tro ten_ti,

_ _ce par_ mi che scal_tro ten_ti, che

che scal _ tro ten _ ti ad al_tri il co _ re, ad al _ tri il

scal _ tro ten _ ti ad al _ tri il co _ re, ad al _ _ _ tri il

co _ re, par- mi se van_ne al_

co _ re, ma tre_mo_lo e fu_ga _ _ _ _ ce,

HW: S. 4.

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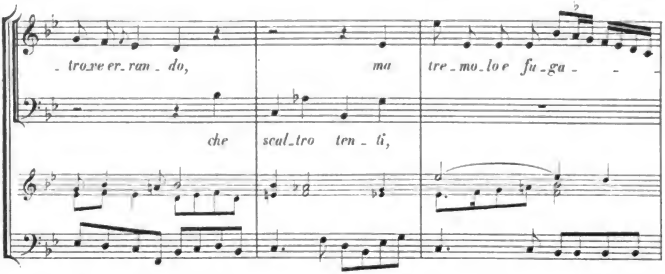

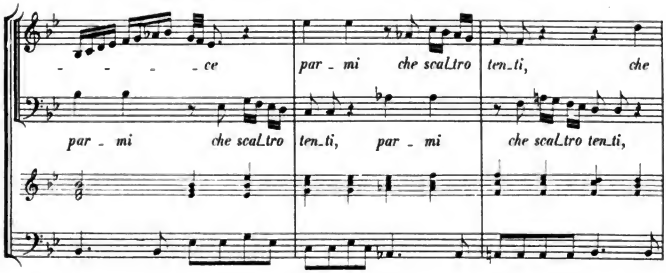

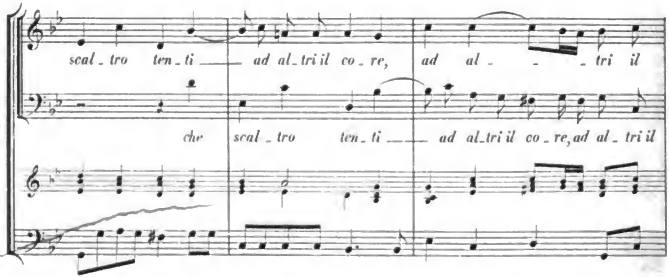

HW: S. 4.

Digitized by Google

co - re, ma tre_mo_lo e fu_ga - -

co - re, ma tre_mo_lo e fu_ga - - - - - ce,

- - - - ce, se van_ne al_tro - ve er - rando, par - mi

se van_ne al_tro - ve er_ran_do, par - mi che scal_tro

che scal_tro ten_ti, par - mi che scal_tro ten_ti, che

ten_ti, par - mi che scal_tro ten_ti, che scal - tro ten - ti

Digitized by Google

scal - tro ten - ti — ad al - tri il co - re, ad al - tri il co - re,

— ad al - tri il co - re, ad al - - tri, ad al - tri il co - re,

par - mi che scal - tro ten - - - ti, che scal - tro ten - ti —

par - mi che scal - tro ten - ti, che

— ad al - tri il co - re, ad al - - - - tri il co - re.

scal - tro ten - ti — ad al - tri il co - re, ad al - tri il co - re.

HW: S. 4.

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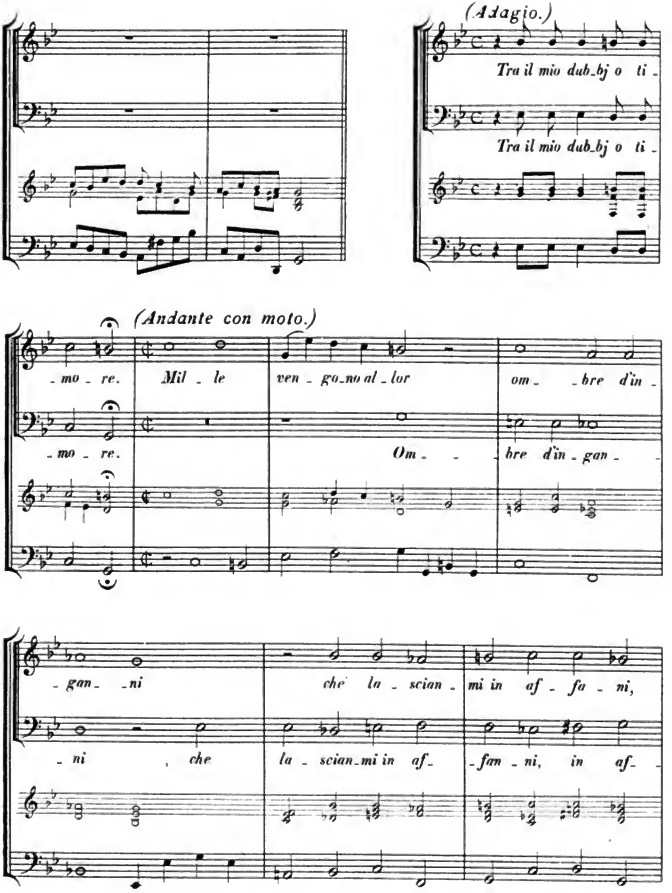

HW: S. 4.

Digitized by Google

in af - fan - - - ni, om - - - bre d'in -
- fan - ni, mil - - le ven - go - no al - lor om -

- gan - - ni che la - scian - mi in af - fan - ni,
- bre d'in - gan - ni che la - scian - mi in af -

in af - - fan - - - ni, mil - - - le
- fan - ni, in af - fan - ni,

HW: S. 4.

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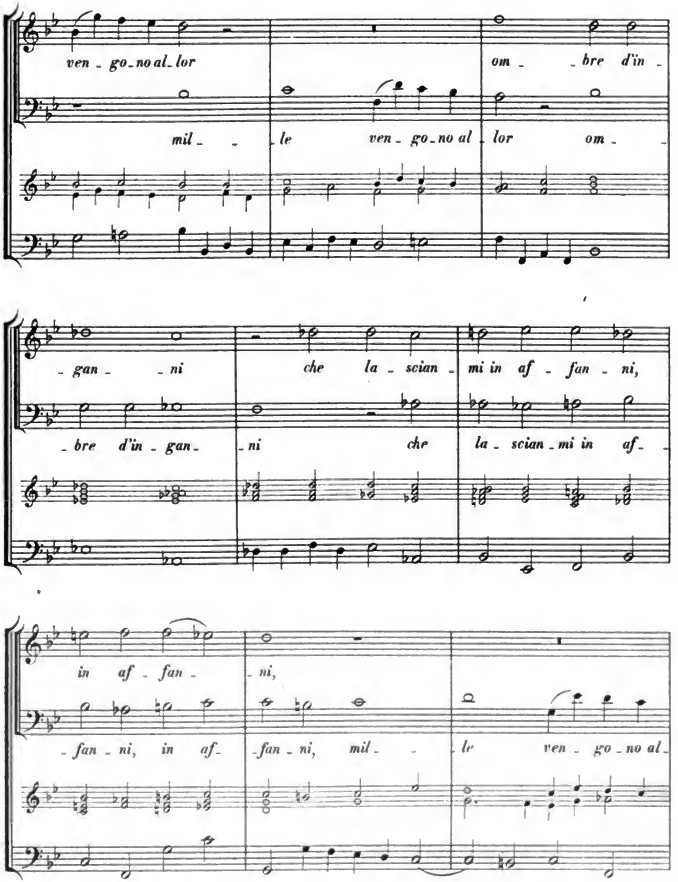

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om - - bre d'in - gan - - ni che la - scian -

- lor om - - bre d'in - gan - - ni che

- mi in af - fan - ni, in af - fan - ni, mil - - - le

la - scian - mi in af - - fan - - ni,

ven - go - no al - lor om - - bre d'in - gan - ni che

om - - bre d'in - gan - - ni

HW: S. 4.

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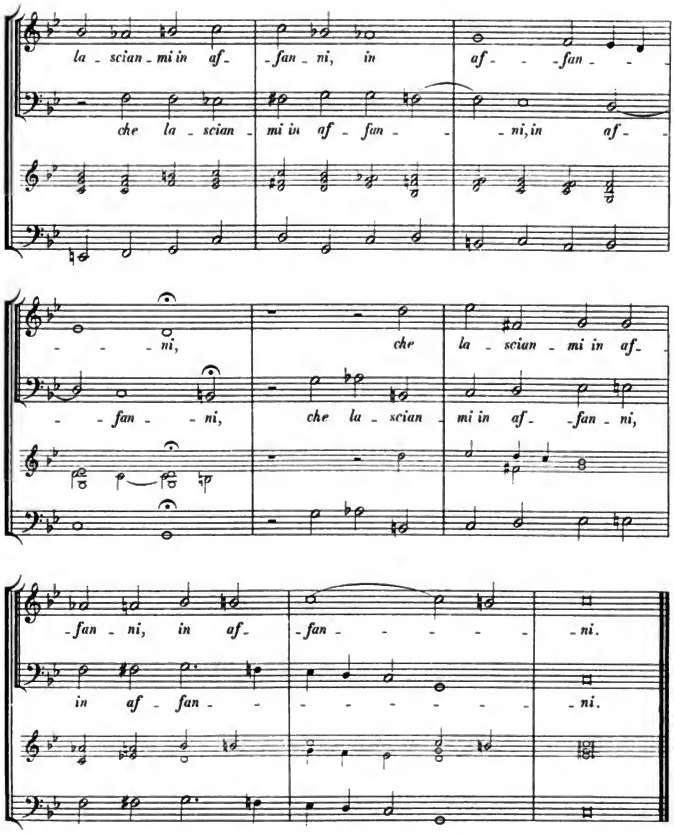

HW: S. 4.

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V.

Quando tramonta il sole.

Canto e Tenore.

(Poco lento.)

Canto.

Tenore.

(Pianoforte von Mirecki.)

Bassi.

Quando tramon_ta il so_le va ___ can_tan_do o_gni au_gel_lo,

Quan_do tra_

va can_tan_do, can_tan_do o_gni au_gel_lo al ni_do, al

_mon_ta il so_le va ___ can_tan_do o_gni au_gel_lo al ni_do,

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ni - do om_bro - - so, quan_do tra_mon - ta il

al ni - do om - bro - so, quan - do tra - mon_ta il so - le

so - le va — can - tan_do o_gni au_gel_lo, va can_

va — cantan_do o_gni au_gel_lo, va can - tan - do o_gni au_gel_lo,

- tan - do o_gni au_gel_lo al ni - - do, al ni - do om_

va can - tan - do o_gni au - gel_lo al ni - do, al ni - do om_bro - -

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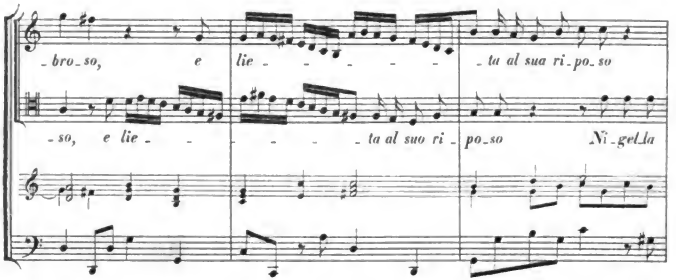

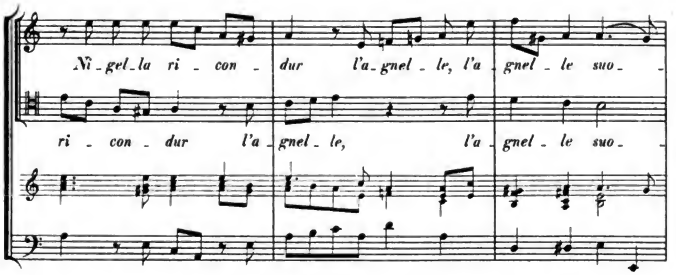

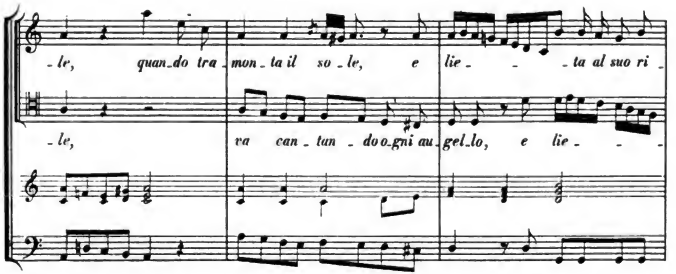

HW. S. 4.

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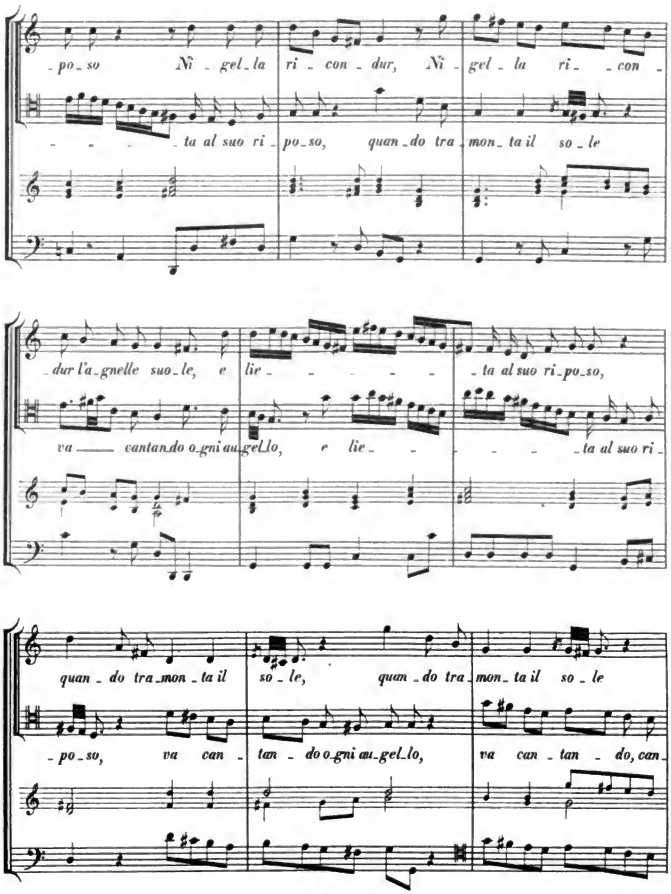

HW. S. 4.

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va ___ can_tan_do o_gni au_gel_lo, e lie_ _ _ _ _ta Ni_gel_la

tan do o_gni au_gel_ lo, e lie_ _ _ _ _ta Ni_ gel_la ri_ con_

ri_ con_ dur, ri_ con_ dur l'a_ gnel_ _le suo_

dur, ri con_ dur l'a_ gnel_ _ _ _le suo_

le, va can tan_ _do o_gni au_ gel_lo, va can_

_le, quan_do tra_ mon_ ta il so_ le, quan_do tra_mon_ ta il

HW: S. 4.

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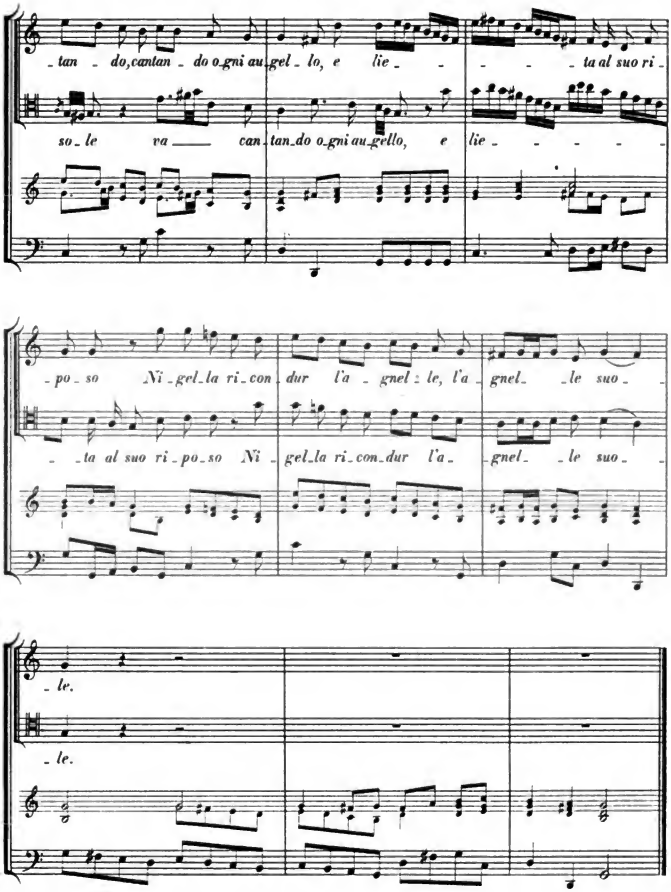

HW: S. 4.

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Adagio assai.

Sven_tu_ra_to son io

Sven_tu_ra_to son io che spar_go ai

che spar_go ai ven_ti trà gli or_ror della

ven_ti trà gli or_ror della not_te i

not_te i miei la_men_ti, trà gli or_ror della not_te

miei lamen_ti, trà gli orror del_la not_te i miei la_

HW: S. 4.

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i miei la_men_ti, i miei la_men_ti, sven_tu_

_men_ti, i miei la_men_ti,

_ra_to son io che spar_go ai ven_ti trà gli or_

sven_tu_ra_to son io che spar_go ai ven_ti

_ror del_la not_te i miei la_men_

trà gli or_ror del_la not_te i miei la_men_

HW: S. 4.

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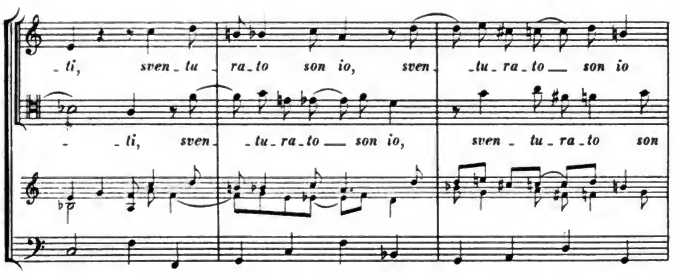

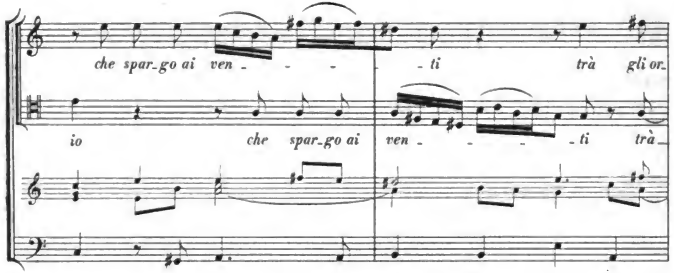

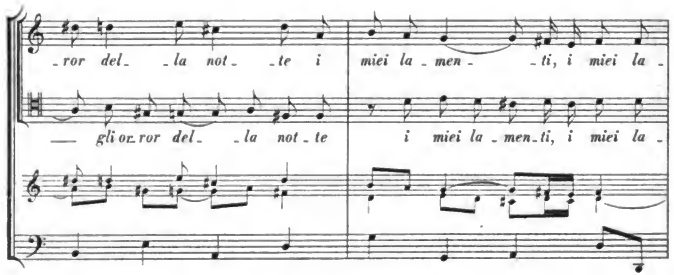

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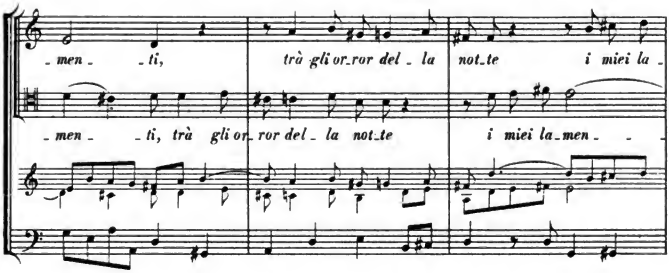

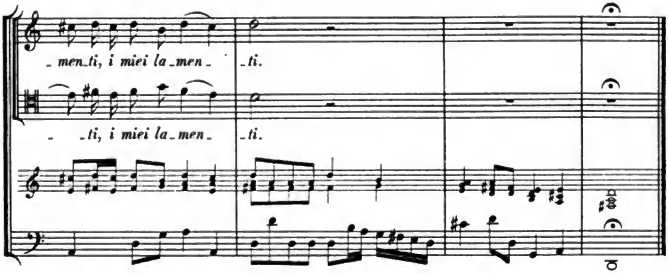

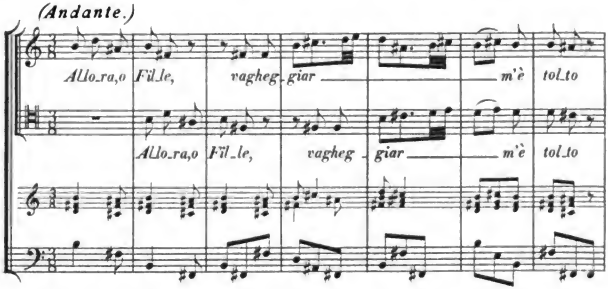

HW. S. 4.

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nel so - - le, nel so - - - le il tuo

nel so - - le, nel so - - - - - - le il tuo

bel vol - to, al - lo - ra, o Fil - le, va - gheg - giar

bel vol - to, al - lo - ra, o Fil - le, va - gheg -

m'è tol - to, al - lo - ra, o Fil - le, va - gheg -

giar m'è tol - to, al - lo - ra, o Fil - le,

HW: S. 4.

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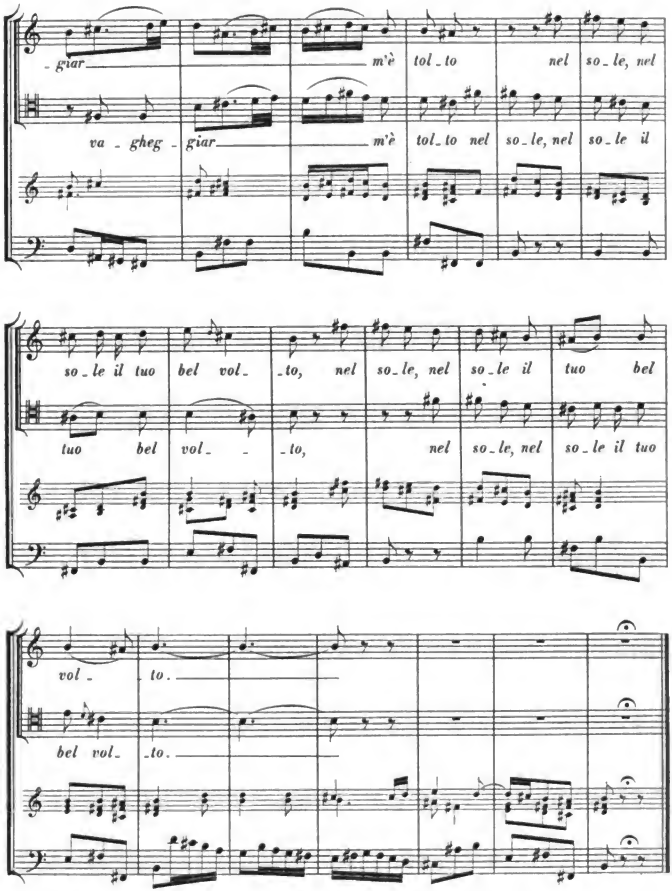

HW. S. 4.

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Adagio.

*Pian_go or sù que_ste spon_ _de, do_ve, o mia Pian_*

Fil_le, do_ve, o mia Fil_le, se_co il sol, il sol t'a_scon_de,

_go or sù que_ste spon_ _de, do_ve, o mia Fil_le,

pian_go or sù que_ste spon_ _de,

*do_ve, mia Fil_le, se_co il sol, se_ _co il sol, il sol t'a_*

HW: S. 4.

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do - ve,o mia Fil - le, do - ve,o mia Fil - le, se - - co il sol,

- scon - - de, pian - go or sù que - ste spon - -

— il sol t'a - scon - de, pian - go or sù que - ste

- de, do - ve,o mia Fil - le, do - ve,o mia Fil - le, se -

spon - - de, do - ve,o mia Fil - le, do - ve,o mia

- - co il sol, il sol t'a - scon - - de, do - ve,o mia Fil - le,

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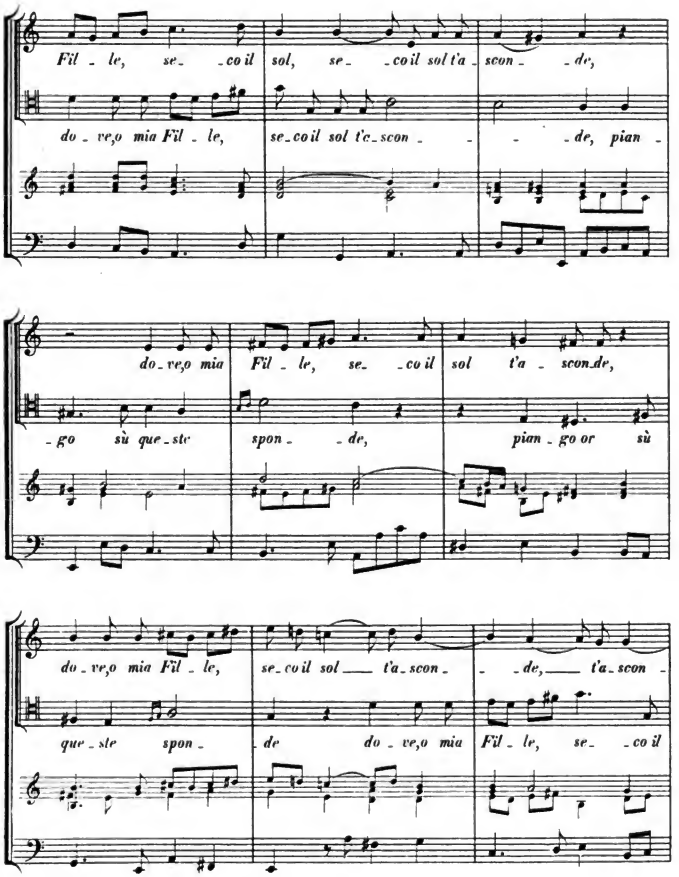

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- - de, pian - go or sù que - ste spon - - de,

sol ____ t'a scon - - de, pian - - go or sù que - ste

pian - go or sù que - ste spon - de

spon - de, pian - go or sù que - ste spon - -

do - ve, o mia Fil - le, se - - co il sol, se - co il sol ____ t'a - scon -

- de, do - ve, o mia Fil - le, se - co il sol ____ t'a - scon -

HW: S. 4.

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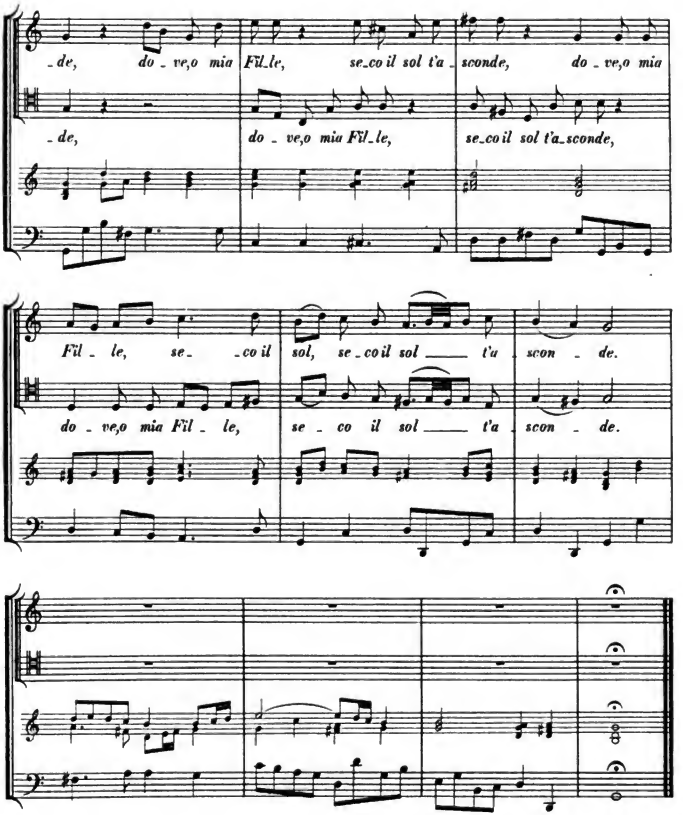

HW: S. 4.

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